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# **SHAKSPERE**

**GLOSSARY, GRAMMAR, ETC.**

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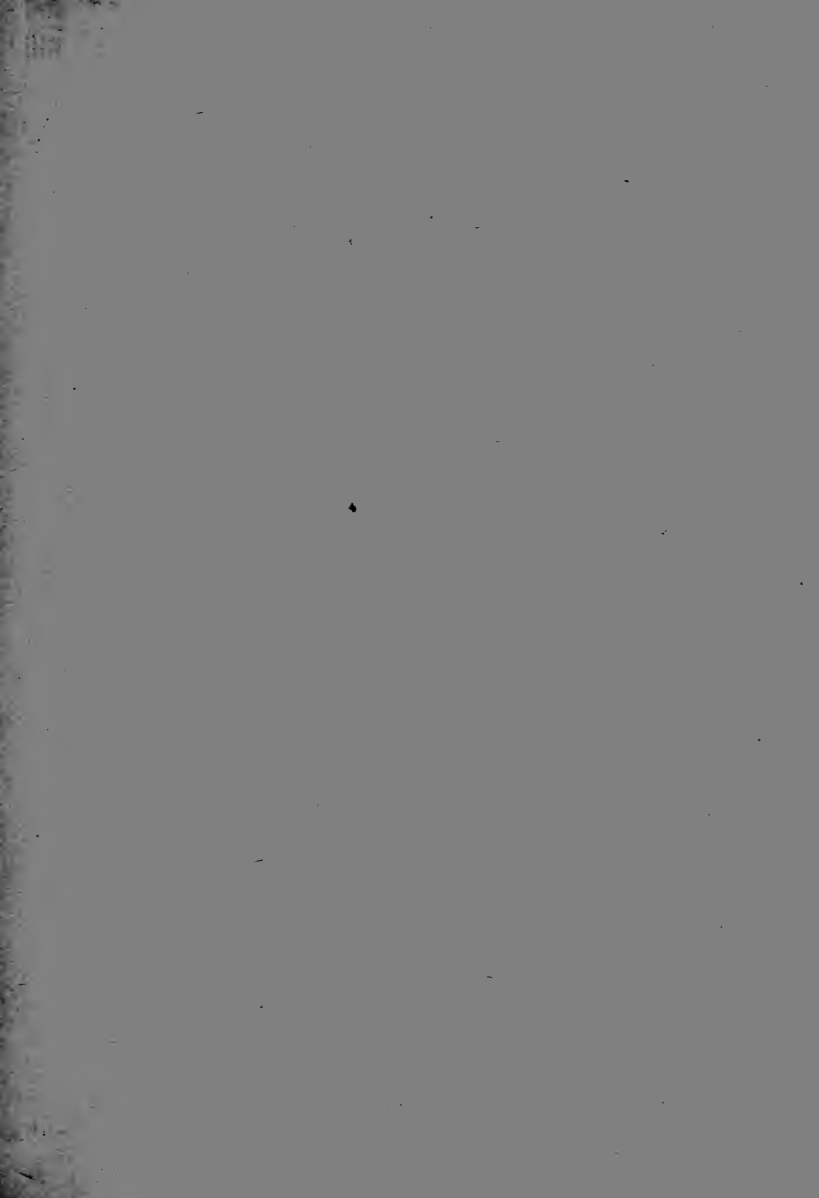


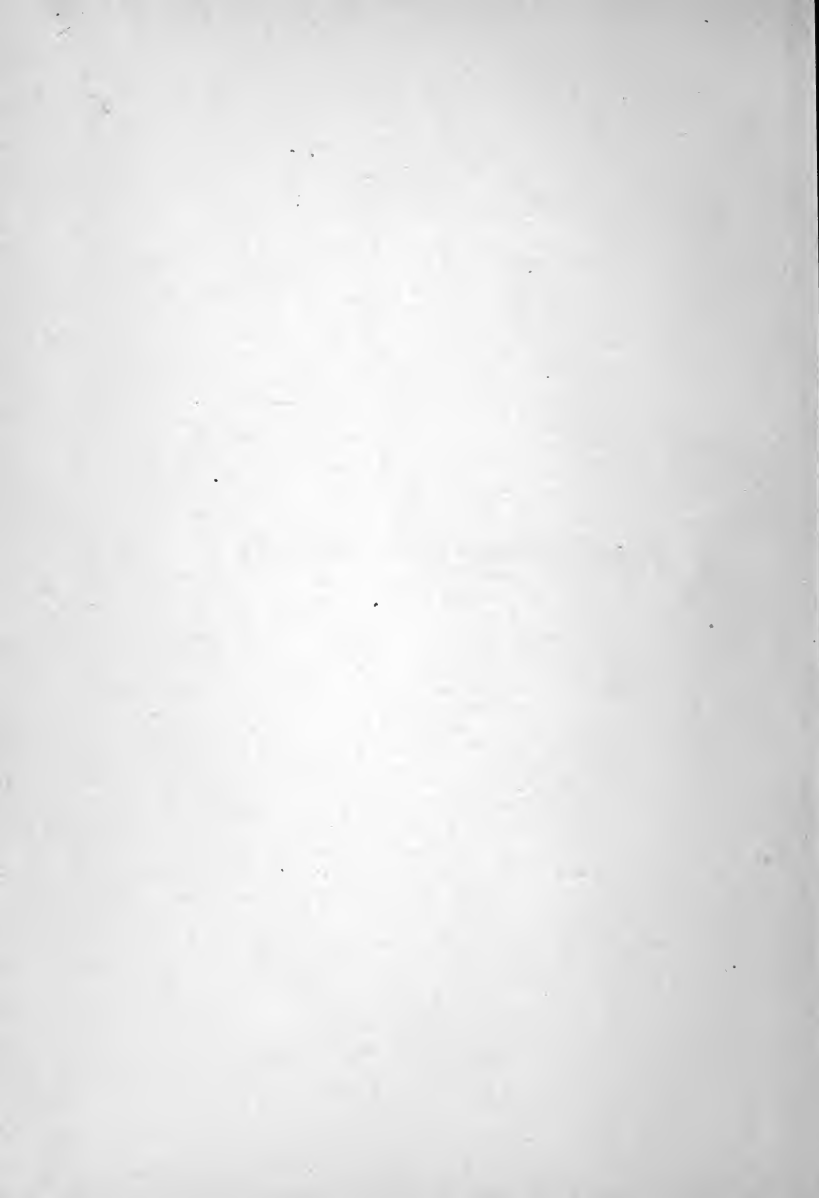
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## A Brief Shakspearean Glossary

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# A Brief Shakspearean Glossary Grammar, and Booklet of Other Information Necessary to Students

By

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Professor of English Literature in Grinnell College, Author of  
"Tennyson and Browning, a Manual for Students," and  
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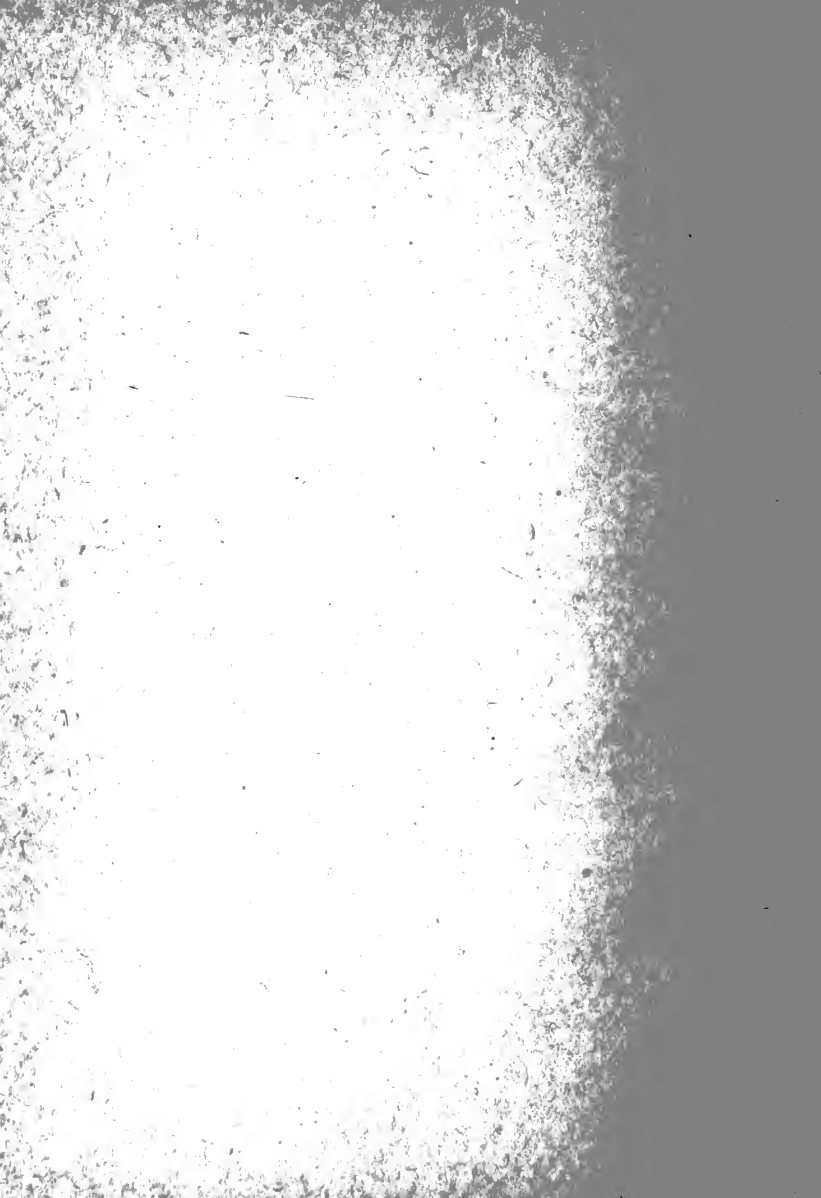


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TO  
CHARLES PARKER CHASE  
AND  
FANNY HUNTINGTON CHASE



## PREFACE

The purpose of this booklet is to present in a more convenient form than any hitherto accessible some of the important elementary information necessary to the study and understanding of Shakspeare's plays. My idea is that it may be put into the hands of students at the beginning of their work with directions to learn a small part every day until they have mastered at least the most significant portions of the glossary and the grammar.

The glossary aims merely to include, with adequate definition and illustration, those important words (about 330) which Shakspeare uses in senses which are different from the present ones or which are not sure to be familiar to present-day students.

The abstract of the grammar is compiled on the same principles. The other sections should be self-explanatory.

Any member of English 2 at Harvard during the last twenty years will see at a glance my large indebtedness to Professor Kittredge. Otherwise, apart from that experience to which my students have con-

tributed, I am chiefly under obligations to Bartlett's *Concordance to Shakespeare*, Abbott's *Shakespearian Grammar*, Schmidt's *Shakespeare-Lexicon*, and *The Century Dictionary*; very slightly to Cunliffe's *New Shakespearean Dictionary* and Tolman's *Questions on Shakespeare, Part I*.

In quotations from Shakspeare I have printed *-ed* or *-'d* in each case according to the testimony of the meter (generally *-'d* in prose passages), not according to the "humour" of the Elizabethan compositor. Otherwise I have not, of course, tamperd with the Elizabethan spelling; but in my own composition I have used a very moderate number of simplified spellings. The use is on principl; the moderation in submission to the gradual nature of all progress. I have felt free to punctuate Shakspeare according to my own judgment. In other respects, generally speaking, the text which I have followd is Neilson's.

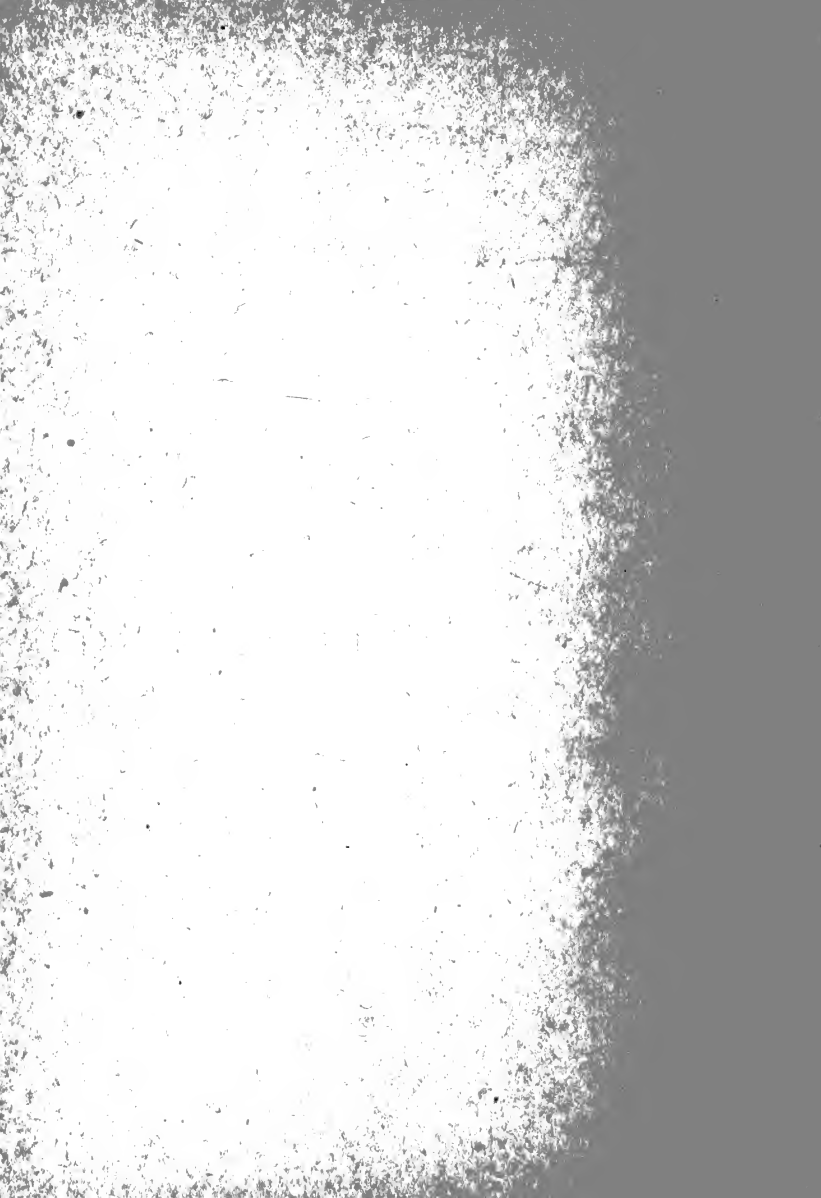
For any friendly corrections or suggestions I shall be grateful.

R. H. F.

August, 1913.

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## I. FOREWORD. THE STUDY OF SHAKSPERE

The chief object of the study of Shakspeare's plays, as of any works of literature, should be the understanding and appreciation of the plays as literature, that is, as an expression, portrayal, and interpretation of life. The result of this study is the broadening and deepening of our consciousness and comprehension of the facts, problems, and meanings of life, on both its external and its spiritual sides, and of human characters and human nature. Specifically, the study includes consideration of these things: the main meanings of each play, for example in *Macbeth* the ruin of a potentially noble nature through yielding to evil; the characters — the skill with which they are presented, the range and contrasts in character, and careful consideration of the character of each important person; further, the poetic (imaginative) beauty of Shakspeare's expression (language), since art and beauty add almost infinitely to the attractiveness, perhaps to the significance, of bare truth.

But though these matters are of first importance, there are several others which should not be neglected. Another main one is the technical structure of the

plays. Here, first, belong the general principles of structure which are common to all narrativ forms of literature, namely: Unity, the question how skillfully Shakspeare has limited himself in each play to the presentation of one story, idea, or effect, or two or more properly related ones; Movement, the success and vigor with which the play progresses and holds our interest; Plot-development, the skill with which, after being set in motion at the beginning, the play is made to advance stedily toward its climax a little beyond the middl. or its climax and outcome at the end; the vivid Emfasis of strong situations; proper Variety of characters, scenes, moods, and effects; and the other, minor, principles. The more special points of dramatic technique should also be considered, such as the skill with which the necessary condensation of the action and of the time represented is accomplisht, thro the methods of selection of details, narrativ summary, ingenious manipulation of time, and other devices by which the illusion of reality is evolvd from the dramatic form, in part merely symbolic rather than directly representativ.

Essential, also, to the student is some knowledge of Shakspeare's life and general development as man and author, without which no writer's work can ever be thoroly understood.

Equally important is a knowledge of the literary in-



fluences and conditions which affected Shakspeare; for exampl the previous development of the drama in England, the nature of the work of Shakspeare's immediate predecessors and their influence on him; the general tenor of Elizabethan thot, the spirit of Elizabethan life, and the general history of the time; and the special Elizabethan literary conventions and tendencies, such as the identification of the dramatists with the Court party and the fondness for word-plays and "conceits," which pall on present-day readers in some of Shakspeare's plays.

Again, there must be study of the language and grammar of the plays in so far as they differ from our own usage — this is indispensabl for any sound understanding of the plays.

It is desirabl that some (comparativly slight) attention be givn to Shakspeare's sources — the histories, biografies, stories, and other works on which he basd almost all his plays. This study throws much light on Shakspeare's imaginativ genius and his skill as a constructiv artist.

Some acquaintance with the construction and equipment of the Elizabethan stage and the Elizabethan manner of presenting plays are also a part of a complete Shakspeare curriculum; but except in some (indispensabl) brief summary such matters are too technical for any but advanct students.

Lastly, thoro knowledge involves textual study, a consideration of the variant readings of the early editions, the principles of emendation, and the very extensive work of later editors, in the necessary effort to free the text from its countless corruptions and to restore it as nearly as possible to the form in which Shakspeare wrote it. But this study also is mostly for mature students, and it is part of the work of a modern editor to present its results to readers without discussion.

Any really complete general course in Shakspeare, then, must deal, to some extent or another, with all these matters, or most of them; but to give full emphasis to all of them in any one year of study is impossible; the question of the proportion between them has to be decided in each separate case. It is the object of the present booklet to afford convenient help in several of them, mostly in a merely informational way.

## II. BIBLIOGRAPHY

### I. GENERAL INTRODUCTIONS, ETC.

Of general introductions to Shakspeare two are to be mentioned:

1. Edward Dowden. Shakspeare. (Primer). American Book Co., 35 cents.

2. H. N. MacCracken and Others. Introduction to Shakspeare. Macmillan, 90 cents. One or the other of these books every student should own. The second is fuller and much later than the first and on the whole to be preferred to it, except as regards appreciative comment on the individual plays, in which Professor Dowden is decidedly superior.

Here belongs also:

A. H. Tolman. Questions on Shakespeare, six volumes (two published up to 1913). University of Chicago Press, from 75 cents to \$1.00 a volume; also the Questions on eight of the plays in paper, 17 cents each. Useful.

### II. BIOGRAPHIES

The standard Life of Shakspeare is that by Sidney Lee. Macmillan, \$2.25.

J. O. Halliwell-Phillipps, *Outlines of the Life of Shakspeare*, two volumes, Longmans, \$6, reprints the original documents fully and carefully.

In the *Life* by W. J. Rolfe (Dana, Estes, and Co., pp. 551, \$3.00) the discussion of the facts and traditions of Shakspeare's life is full and interesting.

### III. EDITIONS

Distinctly the best one-volume edition (tho the print is necessarily fine) is the "Cambridge", by W. A. Neilson; Houghton, Mifflin, \$3. It has no notes, but has excellent brief introductions, both on Shakspeare's life and development in general, and for the individual plays.

The Oxford three-volume edition, Oxford University Press, 50 cents a volume, is excellent. The type is admirable, and there are good introductions to the plays, by Professor Dowden. Unluckily the line-numbering is not that made standard by the "Globe" and "Cambridge" editions, and there are no notes.

The same edition is printed in nine volumes, pocket-size, at 25 cents a volume.

The ten-volume "Eversley" edition by C. H. Herford, Macmillan, \$10, has excellent introductions, and helpful, tho brief, footnotes.

Among the best of the numerous one-play-to-a-volume editions are:

The "Tudor", by various editors, Macmillan, 25, 35, and 55 cents a volume. Especially useful for the brief but comprehensiv introductions, which are the latest.

The school edition of W. J. Rolfe, American Book Co., 56 cents a vol. Especially full in notes; expurgated.

The "Temple", of Israel Gollancz, Dutton, 35 and 55 cents a volume.

The "Arden", by various editors, Heath, 25 cents a volume. Includes only selected plays.

The "School Temple", Holt, 35 cents a volume. Only selected plays.

The most fully and satisfactorily annotated edition at anything which can be calld a moderate price is the "Dowden", by various editors, Bobbs-Merrill Co., Indianapolis. \$1.25 a volume.

The most valuabl of all editions is the "Variorum" of Dr. H. H. Furness and his son, Lippincott, \$4 a volume, now including about half the plays. This contains for each play: the most important sources, in full or in condensd form; very full annotation of all kinds; and much miscellaneous editorial material. Every student ought to have some acquaintance with it and to use it occasionally; but it is too elaborate for constant use except in special study.

The typografically most beautiful edition of special

value is the "Cambridge", by W. A. Wright, Macmillan, nine volumes, \$3.00 a volume. The notes are merely textual, but are authoritative in that field.

#### IV. WORKS OF APPRECIATIVE CRITICISM

which deal with each of the plays, or with a number of them, singly

F. S. Boas. Shakspeare and his Predecessors. Scribner, \$1.50. The Predecessors occupy only a small part of the book. Perhaps on the whole the best work in this class.

Walter Raleigh. Shakespeare, in "English Men of Letters" Series. Macmillan, 75 cents. Necessarily brief, but admirable.

Barrett Wendell. William Shakspeare. Scribner, \$1.75. Not profound, but very suggestive.

Georg Brandes. William Shakespeare. Macmillan, \$2.60. Brilliant; sometimes over-imaginative.

A. C. Bradley. Shakespearean Tragedy. Macmillan, \$3.25. Deals only with Hamlet, Othello, King Lear, and Macbeth. Not brilliant, but very thorough, and indispensable in the study of these plays.

Edward Dowden. Shakspeare, His Mind and Art. Harper, \$1.75.

Walter Bagehot. Shakespeare the Man. Doubleday, 50 cents. A delightful little sketch.

R. G. Moulton. Shakespeare as a Dramatic Artist.

Oxford University Press, \$1.90. Deals with selected plays. Often highly suggestiv, tho often over-ingenious and over-subtile.

Stopford A. Brooke. On Ten Plays of Shakspeare; also On Ten Further Plays of Shakespeare. Holt, \$2.25 each.

S. T. Coleridge. Lectures and Notes on Shakespeare. In "Everyman" Library, Dutton, 35 cents. Fragmentary but valuabl.

William Hazlitt. The Characters of Shakespeare's Plays. "Everyman" Library, 35 cents. A work of the early Nineteenth Century and not profound, but useful.

Mrs. Anna Jameson. Shakespeare's Heroines. "Everyman" Library, etc. Over-sentimental, but appreciativ.

Two especially important books on Hamlet are:

C. M. Lewis. The Genesis of Hamlet. Holt, \$1.25.

John Corbin. The Elizabethan Hamlet. Scribnér. Out of print.

#### V. REPRINTS OF SHAKSPERE'S SOURCES

W. C. Hazlitt. Shakspeare's Library. Six volumes, London, 1876. Now out of print, but to be had for about \$20.00 or less. Reprints all the sources known at the time of publication except the chronicles.

W. G. Boswell-Stone. Shakespere's Holinshed. Duffield, \$3.50. Reprints all the relevant parts of

Holinshed, tho with condensation, and with convenient coördination with Shakspeare's text.

W. W. Skeat. Shakespeare's Plutarch. Macmillan, \$1.50. Reprints the relevant Lives.

The various volumes in the Variorum edition, above mentiond.

Joseph Jacobs. Painter's Palace of Pleasure. London, three volumes.

H. R. D. Anders. Shakespeare's Books. Berlin. Aims to list and discuss all instances, large and small, of use of other books by Shakspere. Useful.

#### VI. LINGUISTIC WORKS

John Bartlett. Concordance to Shakespeare. Macmillan, \$7.50. Virtually complete, and a monumental tho not flawless work. Useful chiefly for special study.

R. J. Cunliffe. A New Shakspearean Dictionary. Scribner, \$2.50. About intermediate in size and other respects between the glossary in the present booklet and :

Alexander Schmidt. Shakespeare-Lexicon. Stechert, New York, two volumes, \$8.00. A complete dictionary with exhaustiv citations. For special study.

E. A. Abbott. A Shakespearean Grammar. Macmillan, \$1.50. The standard work; rather detaild, except for special study.



## VII. MISCELLANEOUS WORKS

H. T. Stephenson. Shakespeare's England. Holt, \$2.00. Valuabl, tho somewhat carelessly writtn.

William Winter. Shakespeare's England. Grossett and Dunlap, 75 cents. Out of print.

L. C. Elson. Shakspeare in Music. L. C. Page, \$2.00. Explains the music of Shakspeare's time and his allusions to it.

William Winter. The Life and Art of Edwin Booth. Publisht in various editions. Now out of print, but to be had for a dollar or two. Valuabl for Booth's interpretations of various important Shakspearean parts.

### III. A GLOSSARY OF THE MOST IMPORTANT WORDS IN WHICH SHAKSPERE'S USAGE DIFFERS FROM THAT OF THE PRESENT TIME

For the most part, only meanings now obsolete or comparatively unfamiliar at present are here noticed. It should be understood that with less than a dozen exceptions the words included sometimes occur also in Shakspeare in the modern meaning or meanings or one of them.

The significance of the abbreviations of the names of the plays, if not clear at a glance, can be easily learned from the list of plays below, pp. 81-90.

The student will notice that in Shakspeare's usage many words keep closer than at present to their original senses (inevitably, since most words have a general tendency to shift their meanings progressively with time). This is especially true in the case of words of Latin origin.

- 'A. The printer's form for the colloquial pronunciation of *he*, as in *quoth* 'a. Hostess: 'A made a finer end. Hen. V, II iii 11.

**Absolute.** 1. Precise, dogmatic, unyielding. Volumnia: You are too absolute. Cor., III ii 39.

2. Absolutely complete or good. Constable: it is a most absolute and excellent horse. Hen. V, III vii 27.

**Abuse.** Deceiv, deceit. Hamlet: Abuses me to damn me. Ham., II ii 632.

**Ache.** Was pronounc't with the *ch* as in our *church*. This was also the pronunciation of the name of the letter *h*. Hence such puns as: Margaret: For a hawk, a horse, or a husband? Beatrice: For the letter that begins them all, H. Much Ado, III iv 56.

**Act.** Action. Duke: To the last hour of act. M. of V., IV i 19.

**Adamant.** Magnet (thro mistaken etymology, as if from *ad-amare*).

**Addition.** 1. Title. Cassio: you give me the addition Whose want even kills me. Oth., IV i 105.

2. Appurtenances. Lear: The name, and all the addition, to a king. Lear, I i 138.

**Address.** Direct, turn to, prepare. Florizel: Address yourself to entertain [your guests]. W. T., IV iv 53.

**Admirable, admiration, and admire** often have the literal meaning of *wonder*. Lady M.: You have . . . broke the good meeting With most admir'd disorder. Mac., III iv 110.

**Advertise.** Inform. Warwick: I was advertised That she was coming. III Hen. VI, II i 116.

**Advise.** Instruct, inform. Macbeth: I will advise you where to plant yourselves. Mac., III i 129.

**Advised.** Warnd, considerate, careful, wise, premeditated. Worcester: be advis'd; stir not tonight. I Hen. IV, IV

iii 5. Richard: Nor never by advised purpose meet.  
Rich. II, I iii 188.

**Affect, affection.** That to which one is affected; inclination or disposition in general, or *any* particular inclination or disposition. Biron: For every man with his affects is born. L. L. L., I i 152. King: Love! his affections do not that way tend. Ham., III i 170.

**Affront.** Meet, confront. King: That he . . . may here Affront Ophelia. Ham., III i 31.

**Amaze.** Strike into a maze, stupefy. Lysander: I shall reply amazedly, Half sleep, half waking. M. N. D., IV i 151.

**An, and, an if, and if.** If.

**Ancient.** (By mere corruption of the form.) Ensign, i. e. second lieutenant.

**Annoy** (verb and noun). Hurt, harm, sorrow. Ghosts: Good angels guard thee from the boar's annoy. Rich. III, V iii 156.

**Argument.** Subject, cause. Benedick: become the argument of his own scorn by falling in love. Much Ado, II iii 11.

**Aspéct** (always accented on the last syllabl). Generally used with consciousness of the technical astrological meaning—the appearance of the planets at any given time, supposed to determine men's fortunes. Hermione: till the heavens look With an aspect more favourable. W. T., II i 107.

**Assume.** Put on, acquire (without the idea of pretense). Hamlet: Assume a virtue if you have it not. Ham., III iv 160.

**Astonish.** Amaze, stupefy. Casca: send Such dreadful heralds to astonish us. J. C., I iii 56.

**Atone.** Be at one, or make at one. Richard: Since we cannot atone you. Rich II, I i 202.

**Aunt.** Loose woman (slang).

**Avoid.** Depart, leave. Lear: Hence, and avoid my sight!  
Lear, I i 126.

**Awkward.** Left-handed, indirect, contrary. Queen: by awkward wind from England's bank Drove back. II Hen. VI, III ii 83.

**Baffle.** Disgrace, treat with contempt, cheat. Falstaff: An I do not, call me villain and baffle me. I Hen. IV, I ii 113.

**Baked Meats.** Meat pies. R. and J., IV iv 5. Ham., I ii 180.

**Balk.** Heap up. King: two and twenty knights Balk'd in their own blood. I Hen. IV, I i 69.

**Bane.** Death, destruction. Macbeth: I will not be afraid of death and bane. Mac., V iii 59.

**Banquet.** Light refreshments. Capulet: We have a trifling foolish banquet towards: R. and J., I v 124.

**Basilisk.** A fabulous serpent supposd to kill with its look; hence a kind of cannon.

**Bate.** Beat the wings, flutter. Constable: 'Tis a hooded valour; and when it appears, it will bate [with a pun]. Hen. V, III vii 122.

**Beshrew.** Curse (often usd mildly).

**Bird-bolt.** A blunt-headed arrow, intended to stun, not to wound.

**Birth.** Offspring. Iago: Must bring this monstrous birth to the world's light. Oth., I iii 410.

**Blank.** Target (from French *blanc*, white). King: As level as the cannon to his blank. Ham., IV i 42.

**Blood.** Emotion, passion. Albany: Were't my fitness To let these hands obey my blood. Lear, IV ii 64.

**Blown.** 1. Full-blown (as of flowers). Ophelia: That

unmatch't form and feature of blown youth. Ham., III i 167.

2. Fly-blown, slimy. Othello: such exsufflicate and blown surmises. Oth., III iii 182.

**Bottle.** 1. Bag, cask. Benedick: hang me in a bottle like a cat and shoot at me. Much Ado, I i 259.

2. Bundle. Bottom: I have a great desire to a bottle of hay. M. N. D., IV 37.

**Bowels.** Compassion, sympathy, emotions. From the idea of the old physiologists that the bowels were the seat of these feelings. Often so usd in the King James Bible. Exeter: And bids you, in the bowels of the Lord. Hen. V, II iv 102.

**Brave.** Fine, handsome. Miranda: O brave new world, That has such people in't! Tp., V 183.

**Bravery.** Costly display, ostentation, bravado. Jaques: That says his bravery is not on my cost. A. Y. L., II vii 80.

**Brook.** Endure. Hotspur: I better brook the loss of brittle life. I Hen. IV, V iv 78.

**Bug.** Frightful creature or thing. (From Welsh *bwg*, specter. Our common meaning, *insect*, is by particular application of the Shakspearean meaning.) Hamlet: With ho! such bugs and goblins in my life. Ham., V ii 22.

**Bulk.** A projecting part of a building. Iago: Here, stand behind this bulk. Oth., V i 1.

**Capable.** Often usd elliptically, meaning: capabl of understanding or receiving. Hamlet: preaching to stones, Would make them capable. Ham., III iv 127.

**Censure** (verb and noun). Judge and judgment (not necessarily unfavorabl). Polonius: Take each man's censure, but reserve thy judgment. Ham., I iii 69.

**Centre.** Center of the earth, and so, according to Ptolemaic

astronomy, of the universe. Romeo: Turn back, dull earth, and find thy centre out. R. and J., II i 2.

**Character.** To write, handwriting, letters, figures, symbols. Polonius: And these few precepts in thy memory See thou charácter. Ham., I iii 59.

**Charity.** Love, kindness. (Cf. *I Corinthians* 13). Henry: The dead with charity enclos'd in clay. Hen. V, IV viii 129.

**Check.** 1. Bridle, govern, reprove. Countess: Be check't for silence, but never tax'd for speech. All's Well, I i 76.

2. Stop before, balk at. King: If he be now return'd As checking at this voyage. Ham., IV vii 63.

**Chide.** Chide at, scold. Titania: We shall chide downright if I longer stay. M. N. D., II i 145.

**Choler.** Often usd literally, meaning the fluid bile, an excess of which in the body was supposd to produce choler in the present sense, i. e. anger.

**Clip.** Embrace. Marcus: O let me clip ye In arms. Cor., I vi 29.

**Cog.** Cheat. Emilia: Some cogging, cozening slave. Oth., IV ii 132.

**Coil.** Disturbance, fuss, complication. Hermia: all this coil is 'long of you. M. N. D., III ii 339.

**Colour.** Deceit, pretense, excuse. Cleopatra: seek no colour for your going. A. and C., I iii 32.

**Competitor.** Colleague. Menenius: These three world-sharers, these competitors. A. and C., II vii 76.

**Complement.** (Not clearly distinguisht from *compliment*). Grace, accomplishment. Mercutio: O, he's the courageous captain of compliments. R. and J., II iv 20.

**Complexion.** uality, temperament. Hamlet: By their o'er-growth of some complexion. Ham., I iv 27.

**Compliment.** Verbosity, circumlocution. Juliet: but fare-

well compliment! Dost thou love me? R. and J., II ii 89.

**Comply.** Be courteous to. Hamlet: Let me comply with you in the garb (fashion). Ham., III ii 390.

**Compromise.** Agree. Shylock: When Laban and himself were compromis'd. M. of V., I iii 79.

**Conceit.** Conception, thot, understanding, wit. Juliet: The horrible conceit of death and night. R. and J., IV iii 37.

**Conceive.** Understand. Shallow: Nay, conceive me, conceive me. Merry Wives, I i 250.

**Conclusion.** 1. Deed, a thing done. Othello: But this denoted a foregone conclusion. Oth., III iii 428.

2. Experiment. Cæsar: She hath pursu'd conclusions infinite Of easy ways to die. A. and C., V ii 358.

**Condition.** 1. Temperament. Portia: If he had the condition of a saint and the complexion of a devil. M. of V., I ii 143.

2. Rank. Ferdinand: I am in my condition A prince. Tp., III i 59.

**Conduct.** Conductor. Romeo: And fire-eyed fury be my conduct now! R. and J., III i 129.

**Confound.** (Literally, pour together—Latin *con-fundere*). Destroy, waste, use up. Hotspur: He did confound the best part of an hour. I Hen. IV. I iii 100.

**Confusion.** Destruction, ruin. Macduff: Confusion now hath made his masterpiece. Mac., II iii 71.

**Conscience.** Taking thot with oneself. Hamlet: Thus conscience does make cowards of us all. Ham., III i 83.

**Consequence.** Conclusion. Polonius: He closes with you in this consequence. Ham., II i 45.

**Constantly.** Firmly. Cassius: I am . . . resolv'd To meet all perils very constantly. J. C., V i 92.

**Continent.** Anything which contains anything else. Hamlet:



a plot . . . Which is not tomb enough and continent To hide the slain. Ham., IV iv 64.

**Convenience.** Favorabl or appropriate circumstances, suitability. Kent: Which, if convenience will not allow, Stand in hard cure. Lear, III vi 106.

**Convenient.** Suitabl, fit. Portia: get thee gone. Balthazar (her servant): I go with all convenient speed. M. of V., III iv 56.

**Conversation.** 1. Intercourse. Hamlet: Horatio, thou art e'en as just a man As e'er my conversation cop'd withal. Ham., III ii 60.

2. Manners, character. Enobarbus: Octavia is of a holy, cold, and still conversation. A. and C., II vi 131.

**Convey.** To manage a thing secretly or artfully, to trick, to steal. Benedick: huddling jest upon jest with such impossible conveyance upon me. Much Ado, II i 253

**Convince.** Overcome. Doctor: Their malady convinces The great assay of art. Mac., IV iii 142.

**Counterfeit.** Imitate, imitation, picture. Bassanio: Fair Portia's counterfeit. M. of V., III ii 116.

**County.** Count. County Paris in R. and J.

**Court of guard.** Guard-house.

**Cousin.** "One collaterally related by blood more remotely than a brother or sister; hence a term of address used by a king to a nobleman, or to a fellow-sovereign." (*Century Dictionary*.)

**Coxcomb.** 1. The fool's cap (because it had a cloth comb imitating that of a cock).

2. The human head (usd ironically, jocosely, or contemptuously). Sir Andrew: I think you set nothing by a bloody coxcomb. T. N., V i 195.

**Cozen.** Cheat, deceiv (originally by pretending to be related

— a “cousin”—to the victim). Clown: I was cozen’d by the way and lost all my money. W. T., IV iv 254.

**Date.** Time, duration. Oberon: With league whose date till death shall never end. M. N. D., III ii 373.

**Dateless.** Endless. Richard: The dateless limit of thy dear exile. Rich. II, I iii 151.

**Dear.** Besides the present meanings — beloved, precious, costly — is used in the general sense of important, strong, or great, also of causes and feelings of hate and loss. I. e. (R. G. White), is applied to anything which “affects one nearly in either love or hate, joy or sorrow,” to advantage or disadvantage. Hotspur: so dangerous and dear a trust. I Hen. IV, IV i 34. Prospero: supportable To make the dear loss. Tp., V 146. Hamlet: Would I had met my dearest [i. e. worst] foe in heaven. Ham., I ii 182.

**Defeat** (Latin *de-ficere*). Unmake, destroy, destruction. Iago: defeat thy favour with an usurp’d beard [i. e., disguise your face by growing a beard]. Oth., I iii 345. Hamlet: Upon whose property [existence] and most dear life A damn’d defeat was made. Ham., II ii 598.

**Defend.** With the name of God or other gods means: forbid. Hero: God defend the lute should be like the case. Much Ado, II i 98.

**Demerit** (Latin *demerere*). Merit (always).

**Discourse.** 1. Power of reasoning. Hamlet: He that made us with such large discourse, Looking before and after. Ham., IV iv 36.

2. Intercourse. Ham., III i 108.

**Division.** Music, song. Literally: “In music, a rapid and flowing melodic passage or phrase, usually intended to be sung at one breath to a single syllable; so called be-

cause originally conceived as the elaboration of a phrase of long tones by the division of each into several short ones." (*Century Dictionary*.) Juliet: Some say the lark makes sweet division. R. and J., III v 29.

**Doom.** Judgment, Day of Judgment. Juliet: Then, dreadful trumpet, sound the general Doom! R. and J., III ii 67.

**Doublet.** The garment worn by men over the upper part of the body, corresponding in Shakspeare's time to the modern coat, but thro changes of fashion deelopig into the modern waistcoat ("vest"). See *Century Dictionary*, and below, **Hose**.

**Doubt.** Fear, suspect. Hamlet: I doubt some foul play. Ham., I ii 256.

**Ducat.** A gold coin worth by weight about \$2.25.

**Eager** (Latin *acer*). Sharp, acid, biting. Ghost: it doth . . . curd, like eager droppings into milk. Ham., I v 69.

**Ecstasy.** Overmastering emotion of any sort; especially, madness. Ophelia: That unmatched form and feature of blown youth Blasted with ecstasy. Ham., III i 168.

**Election.** Choice. Burgundy: Election makes not up on such conditions. Lear, I i 209.

**Element.** Often usd in accordance with the idea of ancient Science that the universe was composd of four elements, earth, water, air, and fire. Sometimes denotes specifically not only, as at present, winds and waves, but the sky. Valentine: The element itself, till seven years' heat, Shall not behold her face. T. N., I i 26.

**Engross.** Heap up, increase, devour. Romeo: A dateless bargain to engrossing death. R. and J., V iii 115.

**Entertain.** 1. Admit, receiv, accept, employ. Lear: You, sir, I entertain for one of my hundred. Lear, III vi 83.

2. Give occupation to. Canterbury: O noble

English, that could entertain With half their forces the full pride of France. Hen. V, I ii 111.

**Entertainment.** Reception. Polonius: do not dull thy palm with entertainment Of each new-hatch'd, unfledg'd comrade. Ham., I iii 64.

**Envious** (from Latin *invidere*, to look askance at). Jealous, malicious, hostile, hating. Juliet: Can heaven be so envious? R. and J., III ii 40.

**Envy.** Hate, malice, spite, jealousy. In M. of V. usd often of Shylock's attitude toward Antonio.

**Err and error.** Usd with more consciousness than at present of the literal (Latin) meaning, of: wandering astray. Othello: It is the very error of the moon. Oth., V ii 109.

**Estate.** Condition, state. Salerio: His letter there will show you his estate. M. of V., III ii 239.

**Estimation.** 1. Reputation. Fluellen: he is a man of no estimation in the world. Hen. V, III vi 16.

2. Value, amount. Portia: if the scale do turn But in the estimation of a hair. M. of V., IV i 331.

**Excrement.** Any part growing out or standing out from the surface of anything. Usd especially of the hair. Queen: Your bedded hair, like life in excrements. Ham., III iv. 121.

**Exhibit.** Present. Mrs. Page: I'll exhibit a bill in the parliament. Merry Wives, II i 28.

**Exhibition.** That which is presented, charity. Gloucester: the King . . . Confin'd to exhibition! Lear, I ii 25.

**Expect.** Await. Lorenzo: let's in and there expect their coming. M. of V., I i 49.

**Expedition.** Haste. Macbeth: The expedition of my violent love. Mac., II iii 116.

**Extravagant** (Latin *extra-vagari*). Wandering. Horatio: The extravagant and erring spirit. Ham., I i 154.

- Familiar** (from Latin *famulus*). A supernatural spirit acting as servant to anyone; serviceabl. Cade: he has a familiar under his tongue. II Hen. VI, IV vii 114. Iago: good wine is a good familiar creature. Oth., II iii 313.
- Fantastic, fantastical.** Imaginary. Banquo: Are ye fantastical? Mac., I iii 53.
- Fantasy.** Usd as synonymous with *fancy* (which is etymologically the same word), or *imagination*. Marcellus: Horatio says 't is but our fantasy. Ham., I i 23.
- Farm.** To let out to hire, or to hire. Captain: To pay five ducats, five, I would not farm it. Ham., IV iv 20.
- Favour** 1. Face. Desdemona: nor should I know him Were he in favour as in humour alter'd. Oth., III iv 125.  
2. A scarf, glove, or other small articl of apparel, givn to another person as a remembrance or for some similar purpose. Prince Henry: But let my favours hide thy mangl'd face. I Hen. IV, V iv 96.
- Feat, featly** (Middle English *fetis*). Clever, cleverly, daintily, daintily. Polixenes: She dances featly. W. T., IV iv 176.
- Fee-simple.** Absolute possession.
- Fie!** Much stronger than at present. For shame!!
- Find.** Find out; especially in the past participi *found*. Polonius: If she find him not, To England send him. Ham. III i 193.
- Fine.** End. Hamlet: Is this the fine of his fines? Ham., V i 114.
- Flesh.** To make a beginning in fighting, or to be satiated or brutalizd with fighting. King: The kindred of him hath been flesh'd upon us. Hen. V, II iv 50.
- Fond.** Foolishly devoted to, foolish. Friar Laurence: Thou fond mad man. R. and J., III iii 52.
- Forfeit.** Penalty, loss, destruction. Romeo: some vile forfeit of untimely death. R. and J., I iv 111.

**Formal.** According to prescribd or proper form. Laertes:  
No noble rite nor formal ostentation. Ham., IV v 215.

**Free.** 1. Usd elliptically — some complementary words understood. Free from guilt: Hamlet: We that have free souls, it touches us not. Ham., III ii 252. Free from constraint: King: and thy free awe Pays homage to us. Ham., IV iii 63.

2. Liberal, generous. Ajax: Thou art too gentle and too free a man. T. and C., IV v 139.

**Frenzy.** Great excitement, ecstasy. Theseus: The poet's eye, in a fine frenzy rolling. M. N. D., V 12.

**Fret.** 1. (Anglo-Saxon *freten*, German *fressen*). Eat, wear away. Lear: With cadent tears fret channels in her cheeks. Lear, I iv 307.

2. (Anglo-Saxon *frætwan*). Adorn. Hamlet: this majestical roof fretted with golden fire. Ham., II ii 312.

3. A stop of a musical instrument. Hortensio: I did but tell her she mistook her frets. T. of S., III 150.

**Gall** (verb). Usd with more consciousness than at present of the literal meaning, of: wearing away, e. g., wearing away the skin. Hamlet: Let the gall'd jade wince; our withers are unwrung. Ham., III ii 252.

**Garb.** Fashion, manner. Hamlet: Let me comply with you in the garb. Ham., II ii 389.

**Generation.** Offspring, race. Lear: he that makes his generation messes To gorge his appetite. Lear, I i 119. (Cf. in the New Testament: *generation of vipers*.)

**God buy you.** An abbreviation and corruption of *God be with you*. Our *Good bye* is a still further abbreviation.

**God-den.** An abbreviation of *God give you good evening*.

**Haggard.** Wild falcon. Hero: her spirits are as coy and wild As haggards of the rock. Much Ado, III i 36.

**Happily.** (Merely an alternate form of *haply*). Perhaps.

**Herb of grace.** The rue, which because of the similarity of its name to the verb *rue* and the noun *ruth* was used as a symbol of repentance, hence of God's grace or salvation. Ophelia: there's rue . . . we may call it herb of grace o' Sundays. Ham., IV v 181.

**His.** Neuter as well as masculine; i. e., used constantly, as in older stages of the language, for *its*.

**Honest.** 1. Honorabl. Pompey: the all-honour'd honest Roman Brutus. A. and C., II vi 16.

2. Chaste.

**Honesty.** Meanings corresponding to **honest**, just above.

**Horn.** A man whose wife was false to him was said to have or wear a horn or horns. The origin of the symbol, which originated in the Greek, is not known.

**Hose.** (Same spelling for both singular and plural). The chief garment for the lower half of a man's body. It originally extended from the waist to the toes, but in Shakspeare's time it had been divided and the name was applied to what later was call'd the breeches. For the other portion the name stockings or nether-stocks was used. The hose was attach'd to the doublet by strings or laces, call'd *points*.

**Humour.** 1. Sometimes keeps the literal Latin meaning of: liquid or moisture. Portia: To walk unbraced and suck up the humours Of the dank morning. J. C., II i 262.

2. Especially, any one of the liquids of the body. According to the ideas of ancient physiology, four of these were chief. A person's temperament was determined by their relative proportions, and a temporary excess of any one or of the fumes arising from it into the brain, produced corresponding emotional results, as well as general derangement. The four were: a blood (san-

guis), producing the sanguin or activ temperament; *b* yellow bile (choler), producing the bilious (choleric) temperament; *c* black bile (melancholy); *d* the vaguely-defind phlegm, producing the sluggish temperament. Paulina: purge him of that humour That presses him from sleep. *W. T.*, II iii 38. Beatrice: I thank God and my cold blood, I am of your humour. *Much Ado*, I i 130. (This quotation illustrates the transition into the next meaning).

3. Temperament; more often, mood, caprice. Prince Henry: I am now of all humours that have showd themselves humours since the old days of goodman Adam. *I Hen. IV*, II iv 104. The present most common meaning of the word, namely: sense for what is amusing, has arisen by specialization from this Elizabethan No. 3.

**Idle.** Empty, foolish. Iago: Reputation is an idle and most false imposition [ascription]. *Oth.*, II iii 268.

**Imp.** Scion, offspring, child. Pistol: an imp of fame. *Hen. V*, IV i 45.

**Importance.** 1. Significance (great or small), meaning. Gentleman: if the importance were joy or sorrow. *W. T.*, V ii 19.

2. Insistence. Fabian: Maria writ The letter at Sir Toby's great importance. *T. N.*, V 371.

**Important.** Insistent. Beatrice: If the Prince be too important, tell him there is measure in everything. *Much Ado*, II i 73.

**Imposition.** The literal Latin meaning is: something placed on one. In Shakspeare the word has a wider range of (metaforical) applications than the one to which it has now been narrowd; means, e. g.: stipulation, prescription,



ascription. Nerissa: your father's imposition depending on the caskets. M. of V., I ii 114.

**Indifferent, indifferently.** 1. Impartial, inclining in neither direction. Bolingbroke: Look on my wrongs with an indifferent eye. Richard II, II iii 116.

2. Inclining toward the thing indicated in the following noun or otherwise; rather, tolerably, tolerably. Hamlet: I am myself indifferent honest. Ham., III i 123.

3. The modern meaning; not interested in, having rather less than the average of the quality indicated. The following quotation at least suggests the development of this meaning out of 1. Canterbury: He seems indifferent. Or rather swaying more upon our part Than cherishing the exhibitors against us. Hen. V., I i 72.

**Influence.** (Latin *influerē*). Generally used in the literal sense of: the power flowing toward a person or thing from a planet. Horatio: the moist star Upon whose influence Neptune's empire stands. Ham., I i 119.

**Inform.** Fill, fill a vacancy. Macbeth: It is the bloody business which informs Thus to mine eyes. Mac., II i 48.

**Ingenious.** Intellectual, sensitiv. Gloucester: ingenious feeling Of my huge sorrows. Lear, IV vi 287.

**Inherit, inheritance, inheritor.** Possess, possession, possessor. Prospero: the great globe itself, Yea all which it inherit. Tp., IV i 154.

**Instance.** I. Motiv. King: Gave thee no instance why thou shouldst do treason. Hen. V, II ii 119.

2. Argument, proof, sign. Aegeon: Before the always wind-obeying deep Gave any tragic instance of our harm. C. of E., I i 65.

3. Examl. Sebastian: this accident and flood of fortune So far exceed all instance. T. N., IV iii 12.

4. Particular. Northumberland: Why should that gentleman . . . Give them such instances of loss? II Hen. IV, I i 56.

**Insult.** Exult. Prince Henry: I might have let alone The insulting hand of Douglas over you. I Hen. IV, V iv 54.

**Intelligent.** Conveying information. Kent: are to France the spies and speculations Intelligent of our state. Lear, III i 25.

**Jealous, jealousy.** Suspicious, doubtful; suspicion, doubt. Brutus: That you do love me, I am nothing jealous. J. C., I ii 162.

**Jump.** 1 (verb). Agree with. Senator: though they jump not on a just account. Oth., I iii 5.

2 (adverb). Precisely. Marcellus: Thus twice before, and jump at this dead hour. Ham., I i 65.

**Just.** Precise, exact. See the examl under **jump**, 1.

**Kibe.** Chilblain.

**Kind.** 1. Nature. Clown: the worm will do his kind. A and C., V ii 264.

2. Race. Launce: all the kind of the Launces. Two Gent., II iii 2.

3. Sort, fashion (often used absolutely, without a dependant phrase with *of*). King: you shall hear in such a kind from me. I Hen. IV, I iii 121.

**Knave.** (German *knabe*). Boy, servant. Parolles: A good knave, i' faith. All's Well. II iv 39.

**Let.** Hinder, hindrance. Hamlet: I'll make a ghost of him that lets me. Ham., I iv 85.

**Level.** 1 (verb and noun). Aim. Hermione: My life stands in the level of your dreams. W. T., III ii 82.

2 (adjective and adverb). King: As level as the canon to his blank. Ham., IV i 42.

**Liberal.** Free-spoken. Emilia: I will speak as liberal as the north. Oth., V ii 220.

**List.** 1. Boundary, limit. Messenger: The ocean, overpeering of his list. Ham., IV v 99.

2. The border of a web of cloth, a strip of cloth. Gentleman: I had as lief be a list of an English Kersey. M. for M., I ii 34.

**Loss.** Destruction. Antigonus: Poor thing, condemn'd to loss! W. T., II iii 192.

**Luxury.** Lust.

**Main.** The main thing, the whole. Hamlet: Goes it against the main of Poland? Ham., IV iv 14.

**Mandragora, mandrake.** The mandrake is a species of mandragora. Its forked root gives it something the appearance of the human body, which fact, added to the form of its first syllable, gave rise to the superstition that it had partly human qualities; e. g., while being pulled up it was supposed to utter shrieks which made a hearer insane.

**Mark.** A unit of value (not a coin), equivalent by weight to thirteen shillings and four pence, i. e., about \$3.25.

**Marry.** A disguised form of the name Mary (the Virgin), used as a mild oath or exclamation.

**Masque.** An entertainment popular in the Sixteenth and Seventeenth Centuries, in which, at least originally, some of the guests wore masks. In an early form, represented in R. and J., Act I, and in L. L. L., Act V, the maskers were persons who went uninvited to a private social gathering and might be preceded by a boy who spoke a

prolog. In later forms, the masque was an elaborate affair, a spectacular dramatic tableau or a spectacular littl play. Sometimes the actors (masquers) were guests; sometimes they were hired entertainers. There was sometimes an anti-masque of grotesk characters, such as the reapers in *The Tempest*, IV; and always a danced or dancing. Milton's *Comus* approaches more nearly to a regular drama than does any other masque.

**Mechanic, mechanical.** Manual laborer, of the "laboring" class. Flavius: Being mechanical you ought not walk . . . without the sign Of your profession. *J. C.*, I i 3.

**Mere.** Unqualified, absolute, sheer. Bassanio: Engag'd my friend to his mere enemy. *M. of V.*, III ii 265.

**Metal and mettle** (the latter originally a misspelling of *metal*) are not, as now, always distinguisht in meaning in Shakspere.

**Minion.** 1. Young favorit, favorit. Duke: But this your minion, whom I know you love. *T. N.*, V i 128.

2. Usd as a term of contempt; servant, base creature. Othello: Minion, your dear lies dead. *Oth.*, V i 33.

**Model.** 1. Plan, pattern. Richmond: I'll draw the form and model of our battle. *Rich.* III, V iii 24.

2. Copy, counterpart. Hamlet: I had my father's signet . . . Which was the model of that Danish seal. *Ham.*, V ii 150.

3. Small portion. King Richard: And that small model of the barren earth Which serves as paste and cover to our bones. *Rich.* III, III ii 153.

**Modern.** 1. Moderate. Ross: where violent sorrow seems A modern ecstasy. *Mac.*, IV iii 170.

2. Commonplace, ordinary. Jaques: Full of wise saws and modern instances. *A. Y. L.*, II vii 156.

- Modest, modesty.** Moderate, moderation. Antony: Then in a friend it is cold modesty. J. C., III i 213.
- Moiety** (literally). Half. Caesar: in the name lay A moiety of the world A. and C., V i 19.
- Monument.** Tomb; so repeatedly in R. and J. and A. and C.
- Motion.** Emotion, impulse. Caesar: unassailable holds on his rank. Unshak'd of motion. J. C., III i 70.
- Motive.** Impelling force, cause. Desdemona: Am I the motive of these tears? Oth., IV ii 43.
- Mutiny** (verb and noun). Contest, struggle, rise in fight. From ancient grudge break to new mutiny. R. and J., Prolog to I, 3.
- Mystery** (Latin *ministerium*). Occupation, trade. Abhorson: he will discredit our mystery. M. for M., IV ii 30.
- Napkin.** Cloth, handkerchief. Oliver: He sends this bloody napkin. A. Y. L., IV iii 94.
- Natural.** Idiot. Trinculo: That a monster should be such a natural! Tp., III ii 37.
- Naught, naughty.** Much stronger than at present: wickedness, wicked, bad. Fool: 't is a naughty night to swim in: Lear, III iv 116.
- Nay.** Usd affirmativly in the sense: Not only so but also; moreover. Gonzalo: Many, nay, almost any. Tp., III iii 34.
- Near.** In the (original) comparativ sense: nearer. King Richard: How far off lies your power? Salisbury: Nor near nor farther off . . . Than this weak arm. Rich. II, III ii 64.
- Neat.** Cows, oxen and bulls, as in the noun *neat-herd*.
- Nephew.** Sometimes applied to a cousin or grandchild.
- Next.** Nearest (the original meaning). Hotspur: 'T is the next way to turn tailor. I Hen. IV, III i 264.

**Nice.** 1. Ignorant (the literal meaning from Latin *nescius*), foolish, unimportant. Cassius: it is not meet That every nice offence should bear his comment. J. C., IV iii 8.

2. Foolishly particular, particular. Macduff: O relation Too nice, and yet too true! Mac., IV.iii 174.

3. Skilful. Leonato: Despite his nice fence and his active practice. Much Ado, V i 72.

**Nothing.** Usd adverbially, meaning: not at all. Brutus: I am nothing jealous. J. C., I ii 162.

**Object.** Sight, view. Edgar: And with this horrible object . . . Enforce their charity. Lear, II iii 17.

**'Ods.** An abbreviation of *God's*, usd in oaths.

**Offices.** Any rooms usd for the regular transaction of business or work, e. g., the kitchens. Steward: When all our offices have been oppress'd With riotous feeders. Timon, II ii 167.

**Old.** Reiterated, plentiful. Portia: We shall have old swearing. M. of V., IV ii 15.

**Opinion.** 1. Reputation. King: Thou hast redeem'd thy lost opinion. I Hen. IV, V iv 48.

2. Self-conceit. Nathaniel: learned without opinion. L. L. L., V i 6.

**Or.** 1. Generally usd where we use *either* as conjunction. Orlando: Or Charles or something weaker masters thee. A. Y. L., I ii 272.

2. Etymologically another form of *ere*, generally usd with *ere*, for emphasis. Hamlet: A little month, or ere those shoes were old. Ham., I ii 147.

**Ort** (an Anglo-Saxon word). End, fragment. Antony: one that feeds On abjects, orts, and imitations. J. C. IV i 37.

**Out of.** Without. Starveling: Out of doubt he is transported. M. N. D., IV ii 3.

**Outrage.** 1. Outcry, confusion. Prince: Seal up the mouth of outrage for a while. R. and J., V iii 216.

2. Outbreak, injury. Romeo: Gentlemen, forbear this outrage! R. and J., III i 90.

**Owe.** Possess, own. Ferdinand: the noblest grace she ow'd. Tp., III i 45.

**Particular.** Private concern, special way or case. Regan: For his particular, I'll receive him gladly. Lear, II iv 295.

**Passion.** Emotion. Brutus: Vex'd I am Of late with passions of some difference. J. C., I ii 40.

**Pattern.** Examl., masterpiece. Lear: I will be the pattern of all patience. Lear, III ii 37.

**Peculiar.** Specially belonging to oneself, personal. Iago: seeming so for my peculiar end. Oth., I i 60.

**Peevish.** Fretful, silly, childish. Iago: I cannot speak Any beginning to this peevish odds. Oth., II iii 185.

**Penthouse.** (By popular etymology from French *apentis* — Latin *appendix* — a shed). Lean-to. Witch: Sleep shall neither night nor day Hang upon his penthouse lid. Mac., I iii 20.

**Perspective.** A glass which gave a distorted image except when viewd in a particular way. Bertram: Contempt his scornful perspective did lend me. All's Well, V iii 48.

**Platform.** Terrace. Marcellus: upon the platform where we watch'd. Ham., I ii 213.

**Point.** A lace usd to tie the parts of the dress together. Antony: would you mingle eyes With one that ties his points? A. and C., III xiii 157.

**Posy.** A motto engravd inside a ring. Hamlet: Is this a prologue, or the posy of a ring? Ham., III ii 162.

**Practice, practise** (verb and noun). Stratagem, plot, to plot. Oliver: he will practise against thee by poison. A. Y. -L., I i 156.

**Pregnant.** Full of anything; hence: clear, ready, expert, powerful. Edmund: the profits of my death Were very pregnant and potential spurs. Lear, II i 78.

**Present, presently.** Immediate, immediately, without any delay whatever. (The modern meaning, which also occurs in Shakspeare, is weakend from this). Lear: Go tell the Duke and's wife I'd speak with them, Now, presently. Lear, II iv 118.

**Pretence.** Purpose. Lear: a very pretence and purpose of unkindness. Lear, I iv 75.

**Pretend.** Intend, mean. Ross: What good could they pretend? Mac., II iv 24.

**Prevent.** Anticipate, get ahead of, hinder. Hamlet: so shall my anticipation prevent your discovery. Ham., II ii 305. Carlisle: wise men ne'er sit and wail their woes, But presently prevent the ways to wail. Rich., II, III ii 179.

**Process.** 1. Course, due course. Menenius: Proceed by process, Lest parties . . break out. Cor., III i 314.

2. Manner. Antonio: Tell her the process of Antonio's end. M. of V., IV i 274.

3. Story. Ghost: so the whole ear of Denmark Is by a forged process of my death Rankly abus'd. Ham., I v 37.

4. Summons, command. King: thou mayst not coldly set Our sovereign process. Ham., IV iii 65.

**Proper.** 1. One's own, peculiar to. Hamlet: Thrown out his angle for my proper life. Ham., V ii 66. Polonius:



it is as proper to our age To cast beyond ourselves.  
Ham., II i 114.

2. Well formd, fine, strong, handsome. Claudio:  
He is a very proper man. Much Ado, II iii 189.

**Property.** Nature, life. Polonius: love. Whose violent  
property fordoes itself. Ham., II, i, 103. Hamlet: Upon  
whose property and most dear life A damn'd defeat was  
made. Ham., II, ii, 597.

**Propose.** State, set forth, talk, undertake. Hero: Propos-  
ing with the Prince and Claudio. Much Ado, III i 3.

**Purchase** (verb and noun). To get in any way, what is got.  
Camillo: Purchase the sight again of dear Sicilla. W.  
T., IV iv 521.

**Quaint.** Skilful, pleasing, odd. Salanio: 'T is vile unless  
it may be quaintly order'd. M. of V., II iv 6.

**Quality.** 1. Nature. Portia: The quality of mercy is not  
strain'd. M. of V., IV i 184.

2. Accomplishment. Troilus: The Grecian youths  
are full of quality. T. and C., IV iv 78.

3. Profession. King Henry: What is thy name?  
I know thy quality. Hen. V, III vi 146.

4. Rank, high rank. King Henry: gentlemen of  
blood and quality. Hen. V, IV viii 95.

**Quantity.** Amount. Sometimes usd in the sense of *small  
amount* or *thing*, as well as *great amount*. Petruchio:  
Away, thou rag, thou quantity, thou remnant. T. of S.,  
IV iii 112.

**Question.** 1. Discussion, consideration. Edmund: one  
thing, of a queasy question. Lear, II i 19.

2. Conversation; talk. Rosalind: I met the Duke  
yesterday and had much question with him. A. Y. L.,  
III iv 39.

**Quick.** Alive. Perdita: not to be buried, But quick and in mine arms. W. T., IV iv 132.

**Quicken.** Give life to, come to life. Lafeu: That's able to . . . Quicken a rock. All's Well, II i 77.

**Quite** (adverb) always means: entirely, absolutely; never, as now colloquially: somewhat.

**Quote.** Scrutinize, perceiv, interpret, set down. Polonius: I am sorry that with better heed and judgment I had not quoted him. Ham., II i 112.

**Rack.** Cloud, clouds. Player: we often see . . . A silence in the heavens, the rack stand still. Ham., II ii 506.

**Rash.** Hasty, requiring haste. Aeneas: I scarce have leisure to salute you, My matter is so rash. T. and C., IV ii 62.

**Reason** (verb). Talk. Salarino: I reason'd with a Frenchman yesterday. M. of V., II viii 27.

**Recover.** Get, gain. Hamlet: why do you go about to recover the wind of me? Ham., III ii 361.

**Remorse.** Pity, kindliness. Brutus: The abuse of greatness is when it disjoins Remorse from power. J. C., II i 19.

**Require.** Demand, ask. Albany: I do require them of you. Lear, V iii 43.

**Resolve.** Determine, settle one's doubts (used transitively as well as intransitively), inform. Lear: Resolve me . . . which way Thou mightst deserve . . . this usage. Lear, II iv 25.

**Respect.** 1. That, consideration. Gratiano: You have too much respect upon the world. M. of V., I i 74.

2. Reason, motiv. Buckingham: this argues conscience in your Grace, but the respects thereof are nice and trivial. Rich. III, III vii 175.

3. Deliberate plan. Lear: To do upon respect such violent outrage. Lear, II iv 24.

4. Reputation, honor. Cassius: many of the best respect in Rome. J. C., I ii 59.

5. Proper conduct. Gratiano: Talk with respect and swear but now and then. M. of V., II ii 200.

**Revolt.** Changing, breaking away from any proper or establisht conduct. Juliet: ere . . . my true heart with treacherous revolt Turn to another. R. and J., IV i 58.

**Rub.** Impediment, an inequality of the ground in a bowling green. Lady: Madam, we'll play at bowls. Queen: 'T will make me think the world is full of rubs. Rich. II, III iv 4.

**Rue.** See above, **Herb of grace.**

**Sad.** Serious. Brutus: tell us what hath chanc'd today That Caesar looks so sad. J. C., II ii 217.

**Sadness.** Seriousness. Benvolio: Tell me in sadness, who is that you love? R. and J., I i 205.

**Sallet.** Salad; spicy saying.

**Salt.** Licentious.

**Satisfy.** Inform, make sure. Antony: of this my letters Before did satisfy you. A. and C., II ii 52.

**Saving your reverence** (Latin, *salvā reventiā*). No disrespect to your honor. Usd when the speaker mentions something undignified or vulgar, or otherwise seems to take a liberty, originally in the presence of a person of high rank. Launcelot: the fiend, who, saving your reverence, is the devil himself. M. of V., II ii 26.

**'Sblood.** An abbreviation of *God's blood*, one of the numerous oaths by separate parts of Christ's body (this one with reference to the shedding of his redeeming blood on the Cross).

**'Sdeath.** God's death. See under **'Sblood.**

**Seel.** To blind; literally to fasten together the eyelids of a newly caught falcon with thread, in order to aid in taming it. Iago: To seel her father's eyes up close as oak. Oth., III iii 210.

**Self.** 1. One's own. Malcolm: by self and violent hands Took off her life. Mac., V viii 70.

2. Same. Kent: Else one self mate and mate could not beget Such different issues. Lear, IV iii 36.

**Sense.** Used more often than now to signify general physical sensation or perception. Enobarbus: A strange invisible perfume hits the sense. A. and C., II ii 217.

**Sensible.** Possessing or capable of physical sensation, or of being perceived by the physical senses. Macbeth: Art thou not, fatal vision, sensible To feeling as to sight? Mac., II i 36.

**Sentence.** Maxim, sententious observation. Benedick: Shall quips and sentences . . . awe a man? Much Ado, II iii 248.

**Several.** Separate, different, various. Prospero: my meaner ministers Their several kinds have done. Tp., III iii 88.

**Shield.** Protect, forbid, forbid but, grant. Paris: God shield I should disturb devotional! R. and J., IV i 41.

**Shot.** Reckoning, charge. Falstaff: Though I could scape shot-free at London. I Hen. IV, V iii 30.

**Show.** Appear, appearance. Juliet: Despised substance of divinest show! R. and J., III ii 77.

**Shrewd.** Accursed, evil, scolding, sharp-tongued. Portia: There are some shrewd contents in yon same paper. M. of V., III ii 246.

**Shrewdly.** (Like a witch). Very badly, cleverly. Hamlet: The air bites shrewdly; it is very cold. Ham., I iv 1.

**Silly.** Simpl, innocent. Duke: It is silly sooth, And dallies with the innocence of love. T. N., II iv 47.

**Sir-reverence.** A contraction of **Saving your reverence**, which see.

**Size.** Allowance, of food, money, etc. Lear: to scant my sizes. Lear, II iv 178.

**Skill** (noun). Intelligence, knowledge, cunning, reason, cause. Clown: I am no great Nebuchadnezzar, sir; I have not much skill in grass. All's Well, IV v 22.

**Skill** (verb). Make a difference. Clown: it skills not much when they are deliver'd. T. N., V i 295.

**Slop.** Trousers.

**Snort.** Snore. Iago: Awake the snorting citizens with the bell. Oth., I i 90.

**Soft.** Slow, slowly, with moderation, wait a minute!

**Solemn.** Serious, dignified, belonging to a prearranged festivity. Macbeth: Tonight we hold a solemn supper, sir. Mac., III i 14.

**Solemnity.** Festivity, celebration. Theseus: A fortnight hold we this solemnity, M. N. D., V i 376.

**Sort** (noun). 1. Class of peopl, rank. Flavius: Assemble all the poor men of your sort. J. C., I i 62.

2. Company. King Richard: they can see a sort of traitors here. Rich. II, IV i 246.

3. Manner. Caesar: smiles in such a sort. J. C., I ii 205.

**Sort** (verb). 1. Contrive, dispose. Buckingham: I'll sort occasion . . . To part the Queen's proud kindred from the king. Rich. III, II ii 148.

2. Fit, fall out, agree. Antonio: I am glad that all things sort so well. Much Ado, V iv 7.

**Speculation.** Sight, gazing. Macbeth: Thou hast no speculation in those eyes. Mac., III iv 95.

**Spill.** Destroy. Queen: So full of artless jealousy is guilt.  
It spills itself in fearing to be spilt. Ham., IV v 20.

**Spite.** Malice, injury, misfortune. Hamlet: O cursed spite  
That ever I was born to set it right! Ham., I v 189.

**Squash.** An unripe peapod. Malvolio: as a squash is before 't is a peascod. T. N., I v 166.

**Stand upon.** 1. Concern. Angelo: Consider how it stands upon my credit. C. of E., IV i 68.

2. Be punctilious about. Lady Macbeth:  
Stand not upon the order of your going. Mac., III iv 119.

**Start** (verb and noun). Break away, outbreak. Regan:  
Such unconstant starts . . as this of Kent's banishment.. Lear, I i 304.

**Starve.** (German *sterben*). Die, kill. Romeo: beauty, starv'd with her severity. R. and J., I i 225.

**State.** Chair of state. Macbeth: Our hostess keeps her state. Mac., III iv 5.

**Station.** Standing, attitude. Hamlet: A station like the herald Mercury. Ham., III iv 58.

**Still.** Ever, constantly. King: Thou still hast been the father of good news. Ham., II ii 42.

**Stock-fish.** A cod or one of the other kinds of fish which were curd dry and whole, were hung up in shops, and were beaten to soften them before cooking. Stephano: I'll turn my mercy out o' doors and make a stock-fish of thee. Tp., III ii 79.

**Straight,** Straightway, at once. Lear: I will arraign them straight. Lear, III vi 22.

**Stuffed.** Full of. Capulet: Stuff'd, as they say, with honourable parts. R. and J., III v 183.

**Subscribe.** Write down, give away. Gloucester: And the King gone tonight! subscrib'd his power! Lear, I ii 24.

**Success.** Outcome, achievement (either good or bad).  
Titinius: Mistrust of my success hath done this deed.  
J. C., V iii 65.

**Sudden.** Quick, hasty. Cassius: Casca, be sudden; for we  
fear prevention. J. C., III i 19.

**Take.** Exert influence on; use (literally of supernatural beings) either transitively or intransitively. Marcellus: then  
no planets strike, No fairy takes. Ham., I i 163.

**Thrift.** 1. Success. Bassanio: I have a mind presages me  
such thrift. M. of V., I i 175.

2. Profit, advantage. Hamlet: Crook the pregnant  
hinges of the knee Where thrift may follow fawning.  
Ham., III ii 67.

**Through, thoroughly.** Thoroughly, thoroughly.

**Timeless.** Untimely. Juliet: Poison, I see, hath been his  
timeless end. R. and J., V iii 162.

**Trash.** Hold back (with a leash), lop off. Iago: whom I  
trash For his quick hunting. Oth., II i 312.

**Travail and travel** (not distinguished). Labor. York: Is  
all our travail turn'd to this effect? I Hen. VI, V iv 102.

**Treaty.** Proposal. Antony: Now I must To the young man  
send humble treaties. A. and C., III xi 62.

**Triumph.** Celebration, public spectacle. Theseus: With  
pomp, with triumph, and with revelling. M. N. D., I  
i 19.

**Troth.** (A variant form of *truth*). Truth, faith, used especially as a mild oath (meaning *By my faith*).

**Turtle.** Turtle-dove. Paulina: I, an old turtle, Will wing  
me to some wither'd bough. W. T., V iii 132,

**Unhappy.** Unfortunate, wicked. Cordelia: Unhappy that I  
am, I cannot heave My heart into my mouth. Lear, I  
i 93.

**Unjust.** False, dishonest, worthless, wrong. Falstaff: discarded unjust serving men. I Hen. IV, IV ii 30.

**Unkind.** Unnatural. Lear: nothing could have subdu'd nature To such a lowness but his unkind daughters. Lear, III iv 73.

**Unskilful.** Ignorant, foolish. Hamlet: though it make the unskilful laugh. Ham., III ii 29.

**Urge.** 1. Suggest, present. Vernon: I never in my life Did hear a challenge urg'd more modestly. I Hen. IV, V ii 53.

2. Lay stress on. Hermia: she hath urg'd her height. M. N. D., III ii 291.

**Use** (noun). 1. Interest. Beatrice: he lent it me awhile and I gave him use for it. Much Ado. II i 288.

2. Usage, custom. Hamlet: How weary, stale, flat, and unprofitable Seems to me all the uses of this world. Ham., I ii 134.

**Use** (verb). Make a practis of. Cobbler: A trade, sir, that I hope I may use with a safe conscience. J. C., I i 14.

**Utter** (from *out*). Put forth in any way, sell. Apothecary: Mantua's law Is death to any he that utters them [such drugs]. R. and J., V i 67.

**Vain.** Foolish, silly. King: every beardless vain comparative. I Hen. IV, III ii 67.

**Vast.** Empty, desert. Romeo: that vast shore wash'd with the farthest sea. R. and J., II ii 83.

**Vice.** The most conspicuous bad (abstract) character in any of the Morality plays. Clown: Like to the old Vice . . . Who, with dagger of lath, In his rage and his wrath, Cries, ah ha! to the devil. T. N., IV ii 134.

**Villain.** Peasant, servant. Orlando: I am no villain. I am the youngest son of Sir Roland. A. Y. L., I i 58.



**Vulgar.** The common peopl, belonging to the common peopl,  
low, commonplace. King: as common As any the most  
vulgar thing to sense. Ham., I ii 99.

**Waggon.** Chariot. Perdita: Dis's waggon. W. T., IV iv  
118,

**Waste** (verb and noun). To spend, consume, consumption  
of. Robin: A merrier hour was never wasted there.  
M. N. D., II i 57.

**Weed.** Garment. Robin: Weeds of Athens he doth wear.  
M. N. D., II ii 71.

**Well said.** Well done.

**Whoreson.** Bastard, worthless; but often usd as a term of  
affection in loose talk.

**Wife.** Woman; as in The Merry Wives of Windsor.

**Will.** Pleasure, desire.

**Wink.** 1 (verb). Shut the eyes. Nym: I dare not fight.  
but I will wink and hold out mine iron. Hen. V, II i 8.  
(Cf. Acts 17:30: The times of this ignorance God winked  
at—King James Version).

2 (noun). Closing of the eyes. Leontes: mightst  
bespice a cup To give mine enemy a lasting wink. W.  
T., I ii 317.

**Wit.** 1. Mind. Valentine: by love the young and tender  
wit Is turn'd to folly. Two Gent., I i 47.

2. Intellectual powers. Ghost: With witchcraft of  
his wit . . . won . . . my . . . queen. Ham., I v 43.

3. Wisdom. Falstaff: one that hath taught me more  
wit than ever I learn'd before. Merry Wives, IV v 61.

4. Sense, discretion, judgment. Kent: Having more  
man than wit about me. Lear, II iv 42.

**Withal.** 1. With it, therewith. Lady Macbeth: If he do

bleed I'll gild the faces of the grooms withal. Mac., II ii 56.

2. With (at the end of a clause or sentence).  
Rosalind: I'll tell you who Times ambles withal. A. Y. L., III ii 328.

**Yare.** Activ, redy.

**Yearn.** Griev, be grievd. Pistol: Falstaff is dead, And we must yearn therefore. Hen. V, II ii 3.

**Yeoman.** Strictly, the holder of a small amount of land, inferior in rank to the non-laboring gentry, superior to serfs and landless peasants. But the word is sometimes used loosely, of common men as opposed to the gentry.

**Yield.** 1. Give, grant, afford. Viola: Thy reason, man? Clown: Troth, sir, I can yield you none. T. N., III i 27.

2. Reward; in the phrase: God (or the gods) yield (or 'ild).

#### IV. A BRIEF GRAMMATICAL ABSTRACT

The points in which Shakspeare's usage is most likely to seem strange to present-day students.

##### I. IN GENERAL

1. Every living language is always in a state of **change and growth**, but this was more conspicuously true of English in the Elizabethan period than in most of those that have followed. The expansive influence of the Renaissance had not yet spent itself in Shakspeare's time, and the diffusion of printed books had not yet become so great as to establish a rigid conventional system of speech and writing. In particular, the process of discarding inflectional forms was not altogether completed, and there was still considerable experimentation in word formation.

2. The **vigor and boldness** of the Elizabethan spirit showed themselves forcibly in the Elizabethan language. In spite of a general tendency (a Renaissance affectation) to imitate Latin sentence-structure and style, the Elizabethans usually aimed in expression at force, brevity, and picturesqueness, and in attaining these ends they were not afraid of being original.

3. Hence they, and apparently Shakspeare more than any other writer, often **violated logical rules of grammar for the sake of effectivness**; using, for instance, a nominativ pronoun form for the object; or changing the structure of a long sentence in the middl of it.

4. Again, Shakspeare often **uses almost any part of speech for another**; putting a pronoun for a noun, coining verbs from other parts of speech, and so on. For exampl:

Apothecary: Mantua's law Is death to any *he* that utters them. R. and J., V i 67.

King Henry: This. day shall *gentle* his condition. Hen. V., IV iii 63.

King: I do doubt the *hatch* and the *disclose* Will be some danger. Ham., III i 174.

Prospero: the dark *backward* and abysm of time. Tp., I ii 50.

5. Shakspeare, especially in his later plays, constantly uses **bold ellipses** (omitting words which can be supplied by the reader). Thus:

Juliet: Saints do not move, though [they] grant for prayers' sake. R. and J., I v 107.

Iago: I bleed, sir; but not kill'd. Oth., V ii 288.

Perdita: Not like a corse; or if [he were] not to be buried. W. T., IV iv 131.

6. The better knowledge of Latin and Greek among people in Shakspeare's time as compared with the present, and the comparative youthfulness in English of many words which had been brought in from Latin and Greek, directly or through French, caused the Elizabethans to **use many Latin and Greek words in senses nearer the original meaning**, or without the limitations to special senses which they have since undergone. Some such words, then used literally, have since been restricted to metaphorical or abstract meanings, and *vice versa*. E. g., when Banquo (*Macbeth* I iii 53) asks the witches if they are *fantastical* he means *creatures of the fancy, imaginary*; and when Lady Macbeth (I v 30) speaks of *metaphysical* aid she means *supernatural*. **The changes are not limited, either, to words of foreign origin.** Many words in the glossary illustrate these facts. Thus:

Specialization of meaning since Shakspeare's time appears, among others, in: *conversation, cousin, defeat, election, humour, idle, inform, jealous, question, starve, treaty, wink*.

Generalization appears in: *influence, proper, quick*.

It will be noted that in some cases a word has improved in meaning since Shakspeare's time; e. g., *fond, nice, practise*.

In a larger number of cases (suggesting some of

the unpleasant aspects of human nature) a word has suffered either degradation or weakening. E. g., *censure*, *charity*, *compromise*, *convenient*, *counterfeit*, *honest*, *imp*, *indifferent*, *knave*, *presently*, *pretend*, *vulgar*.

7. Not at all peculiar to Shakspeare's time but affecting the form of some words then as well as in all other periods, is the process calld **popular etymology**, or **folk-etymology**. This is the corruption of the form of an unfamiliar word (generally of foreign origin) by uneducated peopl into a form seemingly intelligibl to them or at least similar to other words which they know. At the present day this process often transforms *chauffeur* into *shover*, as if the driver *shovd* the auto. In II Hen. IV it leads the volubl Mrs. Quickly to characterize Falstaff as a "honeysuckle" insted of a "homicidal" villain.

## II. NOUNS AND PRONOUNS

8. Shakspeare often uses **abstract nouns for concrete ones**, and sometimes collectiv nouns for particular ones.

Polixenes to Perdita: And you, *enchantment*,  
Worthy enough a herdsman. W. T., IV iv  
444.

Hamlet: You hear this fellow in the *cellarage*.  
Ham., I v 150.

9. **Thou** as distinguisht from **you** is generally usd as follows:

- a. As at present, in prayer and the higher poetic style.
- b. In addressing familiar friends.
- c. In addressing servants (implying their inferiority), except when the speaker is angry or ironical.
- d. In contempt, to equals or superiors.

But with *sir*, **you** is generally usd in all cases.

These distinctions are not always strictly observd, but most apparent exceptions can be explaind thro more or less subtile shades of feeling which would be clear enuf to the Elizabethans.

10. The plural pronouns **we** and **our** are usd by royal and nobl persons, as sometimes at present, in speaking of themselves in the singular.

King: *Our* chieftest courtier, cousin, and *our* son. Ham., I ii 117.

11. **The possessiv pronouns** when not emfatic are sometimes put between an adjectiv and a noun (being really transformd into proclitic prefixes of the nouns). So: *Good my lord; dear my cousin*. The usage is precisely parallel to French *Monsieur* and the Anglicizd Dutch "*Mynheer*."

12. **Your** is sometimes usd, as at present, in the indefinit and impersonal sense, for **the**, generally with some suggestion of humor, irony, or contempt.

Hamlet: There are more things in heaven and earth,  
Horatio, Than are dreamt of in *your* philosophy.  
(So the Folio). Ham., I v 167.

13. **It** as the object of a verb is sometimes used indefinitely to designate a noun-idea implied but not previously stated. The verb and pronoun virtually form a compound expression.

Mercutio: *Alla stoccata* [Tybalt] carries *it* away [has the victory]. R and J., III i 77.

14. **In words ending in -s, -se, -ss, -ce, and -ge**, the 's and -es of the possessiv and plural endings are generally omitted before words beginning with s. E. g., *for conscience sake*.

15. Thro the mistaken idea that **-s of the possessiv case** is an abbreviation for *his*, **his** was occasionally substituted for it.

Antonio: 'gainst the Count *his* galleys. T. N., III iii 26.

16. **His**, which in earlier stages of the language was neuter as well as masculine, and so was **used for our its**, was almost always so used (i e., used insted of *its*) by Shakspeare. **Its** was just coming into use. Shakspeare uses **it** for the possessiv somewhat more often than **its**, chiefly in speaking of children, or in contempt.

Hermione: The innocent milk in *it* most innocent mouth. W. T., III ii 101.

17. By a survival of earlier inflectional forms, **your, our, and their** are sometimes used as the possessiv cases of the personal pronouns where at present we should use *of us*, etc. (generally with another word or words); e. g. *all our grief, for the grief of us all*.

18. A personal pronoun is often used in the construction called in Latin **The Ethical Dativ**, denoting



a person more or less interested in the action of the subject.

Mercutio: Claps *me* his sword upon the table. R. and J., III i 7.

19. Occasionally a pronoun is used as a **Dativ of Agent**, when the preposition *by* would be more regularly employed.

Camillo: I am appointed *him* to murder you. W. T., I ii 412.

20. **Which** is very often used for **who** and **whom** as a relative pronoun.

Bassanio: a civil doctor, *which* did refuse three thousand ducats. M. of V., V 211.

21. **All the relative pronouns, who, which, and that**, are often followed by third person singular verbs, irrespective of the form of the antecedent noun (the present-day editions often modernize). Probably this is to be explained by the fact that the antecedent was usually in the third person, so that the relative seemed in itself (as it probably does to most people at the present time) a third-personal form. But cf. below, section 40.

Portia: There are some shrewd *contents* in yon same paper, *That steals* the colour from Bassanio's cheek. M. of V., III ii 247.

22. **What?** (like Latin **quid**) is often used for *Why?*

Brutus: *What* need we any spur: J. C., II i 123.

## III. ADJECTIVS, ADVERBS, AND THE INDEFINIT ARTICLE

23. **Adjectivs** which at present are exclusivly either **activ** or **passiv** in effect are usd by Shakspere in both senses. This is especially true of those with the suffixes *-able*, *-ful*, *-ive*, and *-less*.

Juliet: O *comfortable* [comforting] friar. R. and J., V iii 148.

Brutus: the *insuppressive* [not to be supprest] mettle of our spirits. J. C., II i 134.

Macbeth: the *sightless* [unseen] couriers of the air. Mac., I vii 23.

Polixenes: imprison't not In *ignorant* [keeping ignorant] concealment. W. T., I ii 397.

24. Similarly, sometimes **an adjectiv which in thot belongs with one noun or idea is made grammatically to qualify another**; especially, an adjectiv which belongs with the object is transferd to the subject.

King: lost thy princely privilege With *vile* participation [companionship with vile persons]. I Hen. IV, III ii 87.

Lear: I have perceiv'd a *most faint* neglect of late. [The faintness is in the bearing of the attendants, and transforms what should be attentivness into neglect]. Lear, I iv 73.

25. **Almost any noun, and some phrases, may be transformd into an adjectiv by the addition of -ed**, where our present usage would sometimes employ *of*.

Portia: Bring them . . with *imagin'd* speed  
[speed of imagination]. M. of V., III iv 52.

Juliet: I . . gave him what *becomed* love I  
might [love characterizd by becomingness].  
R. and J., IV iii 26.

Cassio: To have him see me *woman'd* [accom-  
panied by a woman]. Oth., III iv 195.

Regan: Be *simple-answer'd* [Let your answer be  
characterizd by simplicity]; for we know  
the truth. Lear, III vii 43.

Edgar: the *death-practis'd* duke [against whom  
death is plotted]. Lear, IV vi 284.

26. **Of with a noun is usd in place of an adjectiv  
much more often than at present.**

Polixenes: A lip of *much contempt*. W. T., I  
ii 373.

Hamlet: They have dealt with me like *thieves of  
mercy* [merciful thieves]. Ham., IV vi 20.

27. **Adjectivs are freely usd for adverbs.**

Lysander: I will be with thee *straight*. M. N. D.,  
III ii 403.

Hamlet: grow not *instant* old. Ham., I v 94.

28. **Adverbs are sometimes usd for adjectivs (in-  
dicating condition).**

Bassanio: In Belmont is a lady *richly* left [left  
rich]. M. of V., I i 161.

King Henry: if a son . . do *sinfully* miscarry  
[miscarry while he is in a state of sin]. Hen.  
V., IV i 155.

Celia: those that she makes honest she makes very  
*ill-favouredly* [of ill-favours, i. e., homely].  
A. Y. L., I ii 42.

29. **The signs of the comparativ and superlativ degrees are often doubled** (for emfasis).

Antony: This was the *most unkindest* cut of all.  
J. C., III ii 187.

Duke: opinion . . throws a *more safer* voice on  
you. Oth., I iii 226.

30. According to the earlier usage of the language  
(before Latin influence came in) **the doubling or multiplying of negativs does not make an affirmativ but emfazizes the negation.**

Clerk: let his lack of years be no *impediment* to  
let him *lack* [i. e., have] a reverend estima-  
tion. M. of V., IV i 162.

Hotspur: *Nor never* could the noble Mortimer. I  
Hen. IV, I iii 110.

31. **The indefinit articl *A* is sometimes usd for *One*.**  
(The two forms were originally identical).

Hamlet: These foils have all *a* length? Ham., V ii 276.

#### IV. PREPOSITIONS AND CONJUNCTIONS

32. **The meanings of most of the prepositions are more varied in Shakspeare than at present** (partly be-

cause in the subsequent development of the language the number of prepositions has increast, so that narrower distinction of meanings has becom possibl. Sometimes, however, a prepositional usage which appears strange to us is one which we really still retain in a slightly different form or with different words).

E. g.:

a. **For=for lack of.**

Canterbury: cold *for* action. Hen. V, I ii 114.

b. **From** is used **away from** in other cases than with verbs of motion.

Hamlet: anything so overdone is *from* the purpose of playing. Ham., III ii 23.

Macbeth: 't must be done tonight, And something *from* the palace. Mac., III i 132.

c. **Of=on.**

Falstaff: A plague *of* all cowards! I Hen. IV, II iv 127.

d. **Of=as regards.**

Cornwall: he shall never more Be fear'd *of* doing harm. Lear, II i 113.

e. **To=besides, in addition to.**

Nurse: seek happy nights *to* happy days. R. and J., I iii 106.

f. **To=in comparison with.**

Prospero: *To* the most of men this is a Caliban. Tp., I ii 480.

Lady Macbeth: these flaws and starts, Impostors  
to true fear. Mac. III iv 64.

33. *And* or *an* is usd in its former sense of *if*, often in the doubled form *and if*. (*And* was S.'s form in most cases, but modern editions generally alter to *an*).

Hermia: Speak, *an if* you hear. M. N. D., II ii 153.

34. **As** is sometimes usd with a noun-phrase or adverb of time in the same indefinitely emphatic sense as in our (identical) usage *as yet*.

Cassius: *as* this very day Was Cassius born. J. C., V i 72.

35. **But=Except**. Caesar: *But* being charg'd, we will be still by land. A. and C., IV xi 1.

36. **Whether** is sometimes usd together with *or* for emphasis.

Bassanio: *Or whether* . . . Seem they in motion? M. of V., III ii 118.

#### V. VERBS

37. **Intransitiv verbs are often usd transitively also.**

Romeo: *expire* the term. R. and J., I iv 109.

38. **More verbs are usd impersonally than at present**; especially the verbs *like* and *please*, in such expressions as: *if it like you, so please you*. (Our present personal use of these verbs, *if you like, if you please*, which is also common in Shakspeare, is a corruption of the original impersonal use).

39. **Some verbs which in present usage take a direct object are followed by prepositions.** E. g.; *encounter with* for *encounter*; *chide at* for *chide*.

40. In many instances **a plural subject is followed by a verb in the third person singular** (present indicativ — tho most modern editions arbitrarily alter to the plural form).

Luciana: Ill deeds *is* doubl'd with an evil word.

C. of E., III ii 20.

Northumberland: These high wild hills and rough uneven ways *Draws* out our miles and *makes* them wearisome. Rich. II, II iii 5.

This is especially common with the verbs *hath* and *doth*.

Camillo: their encounters . . *hath* been royally attorney'd. W. T., I i 29.

The probabl explanation is that the third singular form, as the most common, had a tendency to crowd out the other forms; but there may have been influence also from the old plural form in *-eth* of the Southern dialect, and the corresponding form in *-es* of the Northern dialect.

41. **A noun intervening between another noun and its verb generally "attracts" the verb to its own number.**

Leontes: The very *thought* of my *revenges* that way *Recoil* upon me. W. T., II iii 19.

42. **The subjunctiv mode is much more commonly**

**usd than at present**, often after *if*, often in instances where we now employ forms with the auxiliary verbs *may*, *shall*, *should*, etc.

Horatio: If he *steal* aught. Ham. III ii 93.

Don Pedro: She *were* [would be] an excellent wife for Benedick. Much Ado, II i 366.

Plebeian: '*Twere* [it would be] best he *speak* [should speak] no harm of Brutus here. J. C., III ii 73.

Banquo: *Go* not my horse the better. Mac. III i 26.

In those forms (chiefly of the plural number and of the past tenses) where the indicativ and subjunctiv forms are identical, the mode is shown only by the context or the position of the verb. Of course in the majority of instances these indications are decisiv, but sometimes the mode remains ambiguous (as often at present).

Clearly subjunctiv: Hamlet: Angels and ministers of grace *defend* us! Ham., I iv 39.

Ambiguous: Ferdinand: Vouchsafe my prayer  
May know if you *remain* upon this island.  
Tp., I ii 423.

43. **The subjunctiv *be*** is usd in all forms of the present tense to indicate dout, uncertainty, etc., in many instances where we should use the indicativ, *am*, *are*, *is*, etc.



Hamlet: *Be* thou a spirit of health or goblin damn'd. Ham. I iv 40.

Lear: *Be* my horses ready? Lear I v 36.

44. Likewise in the past tense **the subjunctiv *were*** is used more freely than at present, sometimes, as in the following instance, with a subtle emphasis on the idea of doubt:

Antony: If it *were* so it was a grievous fault. J. C., III ii 84.

45. Historically, **the infinitiv form with *to*** was originally the gerund, or verbal noun, with either active or passive meaning, and in Shakespeare more often than at present it retains the passive sense, or the *to* conveys a meaning which at present we should express by *for*, *in*, *if*, etc.

Hamlet: This thing's *to do*. Ham., IV iv 44.

Messenger: *To fright* you thus, methinks, I am too savage. Mac., IV ii 70.

46. **Shall** and **should** are used more often than at present with the idea of inevitable futurity, what is certain to happen.

Lady Macbeth: If much you note him You *shall* offend him. Mac., III iv 57.

47. **Will** in the first person always denotes action of the will (not mere futurity), as it should at present also.

## VI. PUNCTUATION

48. It is altogether improbable that Shakespeare ever saw any of his plays through the press. The spelling

and punctuation, therefore, of the editions of his time and the following period, namely the quartos and folios, have little more authority than what belongs to the typesetters and proof-readers of the Elizabethan printing establishments, who were almost uniformly extremely careless. In fact, the quartos and folios are generally so wretchedly printed that modern editors not only, of necessity, emend the text with the utmost freedom, but come near disregarding the original punctuation altogether. It is naturally true, to be sure, that the punctuation of the early editions represents in a general way certain principles in which Elizabethan usage systematically differed from that of our time, principles which may be summed up by saying that Elizabethan punctuation was prevailingly rhetorical, while ours is prevailingly logical. But for modern editors to attempt to restore the Elizabethan theory in any consistent form would not only be a hopeless task, but would result in more confusion than advantage to the student. The best method for a modern editor, which has been largely followed in practice, is to repunctuate in accordance with our own system, only retaining such elements of the Elizabethan theory as seem not too incongruous.

## V. SHAKSPERE'S VERSE AND PROSE.

49. **Prose** occurs in S.'s plays sometimes in complete scenes, sometimes intermixt with the verse. It is systematically used (tho not with rigid consistency), for one or more of the following reasons:

- a. As the speech of uneducated, absurd, or commonplace persons, or in scenes of corresponding nature.
- b. For variety or contrast with more important or more poetic scenes or passages, or for variety in general.
- c. In letters (correspondence) and proclamations.

The quartos and folios not seldom misprint verse as prose and *vice versa*. It is quite possible that some connected passages still printed as prose in modern editions should be corrected into verse in accordance with principles set forth below. See also below, section 56.

50. **Shakspeare's Verse** is the familiar iambic pentameter. In the theoretical normal form each line consists of ten syllables with a stress on each alternate syllable, beginning with the second. But in all verse the most elementary sense for variety requires that

this regular structure shall be perpetually modified in a multitude of ways — by insertion or omission of unstressed syllables, by shifting of the stresses and variation of their relative emphasis, by variation in the position of pauses, and so on. The practice and comprehension of all these matters, at least in a large degree, are instinctive with any person of reasonable intelligence and ordinary sense of rhythm; and the main principle for the reading of S.'s verse, or of any other, is to read it naturally, without expecting any difficulty. After this is said, however, two qualifications must at once be added:

*a.* **The Elizabethan pronunciation differed from ours** perceptibly in details, not only as regards single sounds (where the difference does not affect the meter), but often in syllabification.

*b.* **The wretched printing of the original texts** (aside from the failure of all writing and printing to represent spoken sounds exactly) is a source of some trouble.

The following paragraphs deal with the more important matters which fall under these heads.

51. In some dissyllabic and polysyllabic words **Shakspeare's accent falls on a different syllable than with us.** These are mostly words of Latin or Greek origin, and the Shakspearean accent generally corresponds to that of the original language or of the

French thro which the word has passt; later usage has generally assimilated the word to the English system. E. g., Shakspeare has: *aspéct* (always); *charácter*; *détestable*; *envy'*; *exíle*. But occasionally he assimilates to the English system a word which has ultimately kept its foreign stress; e. g., *cóplete*.

52. **In general, the Elizabethan pronunciation was evidently more rapid than ours.** As a result the Elizabethans omitted or slurr'd many unemfatic syllables which with us, generally, or at least more often, are pronounc't.

a. In the elision of a final vowel before a word beginning with a vowel or *h* their usage was substantially like ours. But we may note that frequent elision before *one* indicates that it was pronounc't *un*.

b. There is often omission of prefixes, either in printing or in pronunciation. E. g.: *'bate* for *abate*; *'cause* for *because*; *dear'd* for *endear'd*; *'lated* for *belated*; *rag'd* for *enrag'd*.

c. As at present, in pronunciation there is frequent slurring or omission of unstresst medial syllables. E. g.: *we'r* for *whether*; *e'er* for *ever*; *e'il* (once printed *eale*) for *evil*; *ha'ing* for *having*; *be'ng* for *being*. A few lines:

King Henry: I am a gent(*le*)man of a company.

Hen. V, IV i 39.

Polonius: And ted(i)ousness the limbs and outward flour (i)shes. Ham., II ii 91.

Lear: The im(a)ges of revolt and flying off.  
Lear, II iv 91.

d. There is frequent slurring or omission of suffixes and other weak final syllables.

Polixenes: *Far* [farther] than Deucalion off. [So the Folio prints]. W. T., IV iv 441.

Macbeth: The rest is lab(our) which is not us'd for you.

I'll be myself the harbing(er) and make joyful.  
Mac. I iv 44-45.

e. **In words ending in -ed:**

(1) In general the -ed was pronounct or not, according to the needs of the meter.

(2) But in many cases where we should omit -ed, the printing (the use of the ', erratic as it is) indicates that the Elizabethan pronunciation omitted insted an earlier unstresst vowel, e. g., *fright'ned* insted of *frighten'd*.

(3) When the stem of the word ends in -t or -d the -ed is often not writtn and generally not pronounct. So: *avoid'* for *avoided*, etc.

Modern editions should be (but are not) carefully printed according to the probabl actual Elizabethan pronunciation in each individual case.

*f.* Such contractions occur as *this* for *this is*.

*g.* For possessiv and plural forms of words ending in sibilants, see above, section 14.

*h.* In proper names there is especially likely to be conspicuous slurring. The following is a single complete line:

John Duke of Alencon, Anthony Duke of Brabant.  
Hen. V, IV viii 101.

**53. In some cases, however, the Elizabethan pronunciation was slower than ours.**

*a.* In polysyllabic words in which the next-to-the-last syllable is *-i-* or *-e-*, the *-i-* or *-e-* is often pronounced as a separate syllable in Shakspeare, though not in present usage.

Salarino: Your mind is tossing on the ocean. M.  
of V., I i 8.

Albany: With the ancient of war on our proceeding. Lear V i 32.

Most important here are the words in *-ion*.

King Henry: This day shall gentle his condition.  
Hen. V, IV iii 63.

*b.* *-r-* and *-l-* are often prolonged into complete syllables, or at least so prolonged as to help complete the meter of an otherwise incomplete line.

(1) *-r-* medial. Lady Macbeth: That croaks the fatal ent[er]rance of Duncan. Mac., I v 40.

Macbeth: And betimes I will, to the weir[r]d sisters. Mac., III iv 133.

(2) *-er* final. Enobarbus: Frighted each other. Why should he follow? A. and C., III xiii 6.

(3) Monosyllables ending in *-r* or *-re*.  
Macduff: Died ev(e)ry day she liv'd. Far[r]e thee well. Mac., IV iii 111.

(4) *-l-* medial. Bagot: Than Bolingbroke's return to Eng[l]land. Rich. II, IV i 17.

c. Sometimes **emfatic monosyllables** (other than those alre dy mentiond) **seem to have the metrical value of two syllables.**

Is he pursued? Ay[y], my good lord. Lear II. i 111.

54. Sometimes a **metrical pause** takes the place of an unstresst syllabl. This principl and the one just stated often coöperate, as probably in the examples givn under 53 *b* (2), (3), and *c*.

55. **Exclamations**, such as *fie*, and brief interruptions by other speakers, seem sometimes, as in Greek, to be treated as extra-metrical, i. e., to be disregarded in the verse-structure.

56. It is altogether probabl that **many lines and short passages which we now print and read as prose or imperfect lines intersperst in the midst of scenes in verse should be reprinted as verse in ac-**



cordance with the principles just stated (tho the restoration, often involving emendation of the text, would often be difficult and uncertain).

57. In Shakspeare, as in every poetic dramatist, **many singl lines are divided between two speakers.** In such cases good editions indicate the actual verse-structure by beginning the words of the second speaker — which necessarily stand in the next printed line below those of the first speaker — at the same distance from the margin as if there were no change of speaker, i. e., in the middl of the line.

58. But after all verse-principles have been considered and all corrections have been made in text and edition, there remain in Shakspeare some brief **metrical** (as well as prose) **passages and parts of lines which probably never corresponded to the regular pentameter line-structure.**

*a.* Brokn (incomplete) lines are sometimes used not only in general for variety, but to indicate surprise, anger, or incoherence in the speaker.

*b.* There are occasional Alexandrine lines, i. e., lines of six stresses. It is always possibl that a poet, following the general movement of the iambic rhythm, shall occasionally write such lines without being conscious that they diverge from the regular pentameter type.

## **VI. THE RANGE OF SHAKSPERE'S PLAYS, AND THE TYPES TO WHICH THEY BELONG.**

Shakspere's plays, takn together, represent most of the kinds common on the popular stage of his day.

The classical distinction between Comedy and Tragedy had been largely establisht in England shortly before he began to write (tho almost all English dramatists continued to mingl comic scenes in their tragedies). It is much clearer in his plays than in those of our own time.

In Comedy his successes include plays of several more or less sharply separable kinds. Love's Labour's Lost is an early experiment in Comedy of sparkling Conversation; and The Comedy of Errors in clever Plot and Situation (in the farcical Latin fashion). In the field of the characteristically Elizabethan Romantic Comedy, delightful and delicate, belong A Midsummer Night's Dream, As You Like It, and Twelfth Night. The early experimental Two Gentlemen of Verona and the masterly Much Ado About Nothing (in its nominally secondary action) belong largely to the Comedy of Character. The Taming of the Shrew

and *The Merry Wives of Windsor* are frank farces, and *The Merry Wives* is also an *Intrigue Comedy* in the Continental manner. Further, there are the final Romances, where tragic possibilities and facts are presented in an atmosphere of determined happiness, namely *Cymbeline*, *The Winter's Tale*, and *The Tempest*; less conspicuously *Pericles*.

Of technically "Satirical" comedies, like Ben Jonson's, where the author's attitude toward the central character is unfriendly, Shakspeare has no complete example; but the Malvolio-action in *Twelfth Night* is of this sort, and Shylock in *The Merchant of Venice* is for the most part similarly treated. Among the Chronicle-History Plays of which we shall speak in a moment, it may here be observed, *Richard III* is of the Satirical-tragedy type.

In that class of plays which are best called Intermediate (between Comedy and Tragedy), because while they are happy in prevailing tone or in outcome, or both, they have a tragic element, belongs one of the main actions of *The Merchant of Venice*; and indeed the nominally main action of *Much Ado* also. Perhaps the name Intermediate may be applied as well as any other to the cynical *All's Well That Ends Well*, *Measure for Measure*, and *Troilus and Cressida*.

In Tragedy, defined as a play in which the outcome is disastrous, whether in the material or in the spiritual

realm, for the main character or characters, belong Shakspeare's most enduring achievements. The range here is from the tragedy of youthful love in *Romeo and Juliet*, where disaster does not after all win a real victory over the joy and beauty of life, thro the half-personal, half-political struggles of *Julius Caesar*, the sheer bitterness of *Timon of Athens*, and the passionate careless ruin of *Antony and Cleopatra*, to the profound grappling with the central problems of life in the four supreme plays, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*.

Nearly a third of Shakspeare's plays belong to a species which was brot into existence in England by particular circumstances a few years before he began to write and which is not precisely paralleld in any other literature or period, namely the Chronicle-History Play. The plays of this type are a result of the patriotic national consciousness and pride which were awakend in England by the development of the country under the Tudor monarchs and by the struggl with Spain which culminated in the defeat of the Spanish Armada in 1588. The peopl, rousd to a high pitch of enthusiasm, became interested in their former history; and the drama, the intellectual clearing-house of the day, as it has been calld, was the effectiv medium for making this history known to them. The Chronicle-History plays began to be writtn shortly after 1580,

were very popular during the 1590s, and virtually died out (being partly merged with tragedy) in the following decade. The most distinctive plays of the class deal each with the events of the reign of one English king, in whole or in part. They have certain marked characteristics. Of these, one is a rather persistent tendency to long declamatory speeches. This style was partly intended at first, no doubt, to suggest the stateliness of court life and the dignity of the noble persons represented, but it soon hardened into a special convention. It was a general convention from the beginning, being a continuance of the bombastic style of the medieval drama and the formative period of tragedy. Certain other peculiarities of the Chronicle-History type, however, go deeper:

Since the object of these plays was as much expository as dramatic and they were therefore likely to include many or most of the important political events of the period dealt with, they were for the most part especially lacking in unity — unity of action; unity of time (they often cover a dozen years, or even more); and unity of place (for example, Henry V, where the scene is partly in England, partly in France). For the same reason they included a large number of characters, most of whom could not be clearly characterized. Shakspeare, however, working

toward the perfection of this form, as of all others, often secured a large measure of unity by centering attention on the spiritual issues and the main characters. In fact, he virtually identified the Chronicle-History with Tragedy in *King Lear*, *Macbeth*, and *Cymbeline*; for while he draws the material for these plays largely from the same sources which he uses in his distinctively Chronicle-History plays, draws it, namely, from Holinshed's Chronicle and similar histories, in these plays he retains none of the Chronicle-History peculiarities or atmosphere. This is almost equally true of his Roman history plays, *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*, which, like *King Lear* and *Macbeth*, are always classified as tragedies.

## **VII. DATES, ORDER, AND SOURCES OF THE PLAYS.**

### **The Evidence for Shakspeare's Authorship of the Plays Assignd to Him.**

The majority of S.'s plays were publisht during his lifetime in quartos (small paper-coverd booklets), and most of the quartos bore his name or initials. But this evidence in itself is not always conclusiv, since after he had gaind a reputation dishonest publishers sometimes put his initials on works of other men. Evidence like the list of twelve plays of Shakspeare givn by Francis Meres in 1598 in his "Palladis Tamia, Wits Treasury," and some other statements and references, are valid. But the most important external evidence is that afforded by the First Folio edition of Shakspeare's plays, of 1623. In this book S.'s fellow managers of the Globe Theater, John Heminge and Henry Condell, aimed to collect all of his plays. They admitted some plays whose style shows them to be only in part the work of Shakspeare; but later criticism has made it pretty certain that they included nothing which is not at least in some part his, and,

with the singl exception of the unimportant "Pericles," probably included all the plays existing at the present time, and presumably in 1623, in which he had any important share. For in most of his plays the "internal evidence" of his individual power and style is so strong that there is no mistaking his authorship. "Pericles," however, which is without dout partly his, was omitted from the First Folio, and first included in the Third Folio, of 1663.

We have no space, nor is there any reason, for discussing the theory that Bacon or anyone else than Shakspeare is the author of S.'s plays.

That theory cannot be held at the present time by any competent person, that is by any student of sound judgment who is reasonably familiar with human nature and with Literature in general and the literature of the Elizabethan period in particular. The following summary statements may be made: 1. Our lack of information about Shakspeare's life is no greater than in the case of many other writers of his time, and is not in the least surprizing, since his unique greatness could not be recognizd in his own way. 2. The many-sided knowledge shown in the plays is by no means impossibl for a man with no more school education than Shakspeare had probably enjoyd, his genius being takn into account. This knowledge is not at all that of a scholar, but that of a keen-minded and wide-awake man of a diversified practical experience; some of it is transferrd directly from the books which are the sources of the plays. 3. It is utterly impossibl that Bacon could have writtn the plays: *a*, because his crowded career left him no time to do it; and *b*, because his mind, as shown in his career and all his writings,



was of the scientific, not of the imaginativ, type. He could no more have writtn these plays than he could have writtn Wagner's operas. 4. The cypher-systems which have been "discovered" in the plays are both essentially absurd and hopelessly self-contradictory. No writer composing such a masterpiece of thot and feeling as "Hamlet" could possibly be bent at the same time on inserting in it a scatterd hidden message according to a complicated numerical system. It has been mathematically demonstrated that the coincidences in word-recurrence adduced by the cypher-manipulators in Shakspeare's plays are no more numerous than the law of numerical probabilités requires; and anyone who is sufficiently silly or idl can discover for himself that similar cyphers can be torturd out of any writing whatever and made to prove anything that one pleases. Moreover, the cypherists have reduced their own system to an absurdity by making it "prove" that Bacon wrote not only Shakspeare's plays but an impossiibly large part of the other literature of his time, and even later. No one has takn the troubl to write a comprehensiv refutation of all the anti-Shakspeare arguments, but somewhat general and not altogether unsatisfactory discussions are those of: John Fiske, "Forty Years of Bacon-Shakespeare Folly", in "A Century of Science" (Houghton Mifflin); and Andrew Lang, "Shakespeare, Bacon, and the Great Unknown" (Longmans).

### **The Kinds of Evidence for the Order and Dates of Shakspeare's Plays**

We have alredy stated that the contemporary editions of Shakspeare's plays, the quartos and folios, were for the most part very badly printed. The quartos, moreover, were got out more or less accidentally and at haphazard; sometimes by piratical publishers; some-

times to head off such enterprises; never voluntarily by Shakspeare or his company at the time of the first acting of the plays (because that would tend to decrease attendance at the theater). The First Folio, in spite of the editors' declaration to the contrary, was carelessly done, and the order in which it prints the plays has no significance whatever as regards dates of composition. Consequently the chronological order and the dates of the plays generally have to be determined by more or less indefinite inference. Investigation and study, however, have brought to light a mass of evidence which determines the general order and most of the dates in an approximate and reasonably satisfactory fashion.

The chief kinds of evidence are these:

#### I. EXTERNAL

1. *The dates of publication*, in the case of plays published during Shakspeare's lifetime in dated quartos.

2. *Entries of plays by the printers in the Register of the Stationers' [Book and Paper Men's] Company*, which entries corresponded to present-day copyright. The entry was made sometimes at the time of publication, sometimes considerably earlier.

3. *Evidence of one sort or another about the company which acted a play*, in cases where the time of the company's activity is known; or *the specification of the theater where it was performed*.

4. *Mention of the plays or allusions to them in*

*contemporary documents of known dates.* Most important here is Meres' list of 1598.

All this external evidence serves to show only the date before which a play was writtn; it gives littl or no indication how much earlier the play may have been composd.

## II. PARTLY EXTERNAL, PARTLY INTERNAL

*Allusions in the plays to events of known date, or quotations from or allusions to books of known date.*

## III. INTERNAL

The internal evidence also seldom determines the date precisely; but in most cases it is in itself conclusiv as to the general period of Shakspere's career to which each play must belong.

A. *The comparativ maturity of mind and character* shown by Shakspere in the plays. His knowledge of character, his consciousness of the problems and meaning of life, his power to present and interpret these things, his imagination, his sense of humor and pathos and the like qualities, developt and maturd remarkably and stedily during his twenty years of authorship. In all these respects there is a world of difference between such a mature play as Macbeth and an early one like Love's Labour's Lost.

B. *His comparativ mastery of dramatic technique*—plot-structure, etc.

C. *His general style*, which develops from comparative thinness, with a good deal of verbal quibbling, in the early plays, into delightful poetic fancifulness in the better comedies and in *Romeo and Juliet*; into magnificently condensed imaginative energy in the great tragedies; and into a somewhat less intense but perhaps still more confidently masterful power and geniality in the final Romances.

D. *Specific tests from verse-style.*

1. Signs of early workmanship.

- a. The lines are mostly "end-stoppt", i. e., have pauses, generally indicated by marks of punctuation, at the end.
- b. The lines rather uniformly have "strong" endings, i. e., end in nouns, verbs, adjectives, and in general such words as are naturally emphatic.
- c. There is considerable use of rhyme, sometimes feminine rhyme (rhyme including the last two syllables of the words), and quatrains, sonnets, or similar verse forms.

2. Signs of later workmanship.

- a. The lines are largely "run-on", i. e., without pauses at the ends. This abandonment of the monotonously "end-stoppt" arrangement gives far greater metrical flexibility and beauty.
- b. There are a good many "weak" and "light" endings, i. e., lines ending with unemphatic words, such as an auxiliary verb like *be*, *have*,

etc., a preposition or conjunction. (The word "weak" is used to designate words still less emphatic than the "light" ones; but the distinction is not important). This indicates a tendency to break down the dividing line between verse and prose and is an incidental sign of entire mastery of the verse-form, but poetically is in itself on the whole rather a flaw than a merit.

- c. There is some use of feminine endings (in lines which do not rhyme) — the line ending in a word which has an unstressed syllable after the stressed one. The effect is to add to the line a metrically superfluous unstressed syllable.

### **Shakespeare's Sources**

It is a matter of common knowledge that Shakespeare, like many authors of his time and earlier, took the stories and something of the substance of most of his plays from earlier works, concentrating his magnificent creative energy on the development of the stories and characters. The sources on which he drew have been pretty thoroughly hunted down for each play. The detailed statements which here follow will show that in general he used several different sorts of sources, which may be grouped thus:

1. For the English History plays, the Chronicles of Holinshed (pronounced Holins-hed) and other Sixteenth Century writers.

2. For the Roman plays, Plutarch's lives, in Sir Thomas North's translation (1579) of Amyot's French translation.

3. For the tragedies and comedies, various stories, mostly short and mostly in prose, some of them Italian, some English, some in collections of short stories; also occasional pamphlets, etc.

4. In a few cases, earlier English plays.

In the historical plays, both English and Roman, Shakspeare generally uses as much as possibl of the material furnisht him, often in a remarkably minute way. But even where he is least original he transforms the whole, splendidly vitalizing the bare outlines and interpreting and creating character thro the power of his genius and poetic imagination. In the comedies and tragedies his sources serve him only as starting points. These stories are almost always very brief and crude narrativs of mere adventure, often cheap and sensational. Shakspeare humanizes, elevates, and develops them almost beyond recognition, and he often adds several characters and one or more important sub-action. Like other writers of his time, he was content to receiv his impulse from without; but everything that makes his plays so supremely great is peculiarly his own.

### **Shakspeare's General Professional Development**

Shakspeare seems to have left Stratford and gone to seek his fortune in London about 1586-88. No dout

he was first employd about a theater in minor or miscellaneous capacities, as a stage hand, prompter's assistant, copier of parts for the actors, or what not. He must soon have givn evidence of his dramatic interest and gifts, have been tried and takn on as an apprentice-actor, and soon have made his start as a writer of plays; first, presumably, by helping to revamp old plays for revivals, then by working in collaboration with older writers, and finally as an independent author. Very remarkbl is the rapidity of his progress from early experimentation to superb mastery in the composition of plays, and, on the activ and business sides of the profession, from apprentice to paid actor and writer, then to shareholder and member of the inner circle of managers of the company. Twenty years, or at most twenty-five, cover his whole dramatic career, from his arrival in London to his retirement to Stratford as a wealthy gentleman, secure (tho he did not know it) of a place perhaps the highest among the writers of the world.

**A List of Shakspeare's Plays in Approximate Order,  
with the Important Known Facts about  
Dates and Sources**

The less important plays are here put into finer print.

I. PERIOD OF EXPERIMENT

About 1588 to about 1593

*The Three Parts of Henry VI.* The Second and Third Parts are probably revisions of two other plays (still pre-

servd), "The First Part of the Contention of the Two Famous Houses of Yorke and Lancaster;" and "The True Tragedie of Richard Duke of Yorke." All five plays are basd, directly or ultimately, on Holinshed's and other Chronicles. Shakspere is not the sole author. He was apparently either a collaborator or a reviser in all three parts of Henry VI, and may have had some share in the two earlier plays.

*Love's Labour's Lost.* The evidence of very early date (probably about 1590) is in the general immaturity of thot and style and the slightness of the dramatic structure. The quarto of 1598 states that Shakspere had revisd the play [no dout in 1597 or 1598]. This and *The Tempest* are the only two plays of Shakspere for which no real source is known. There is some slight influence from recent and current events, especially in the appropriation of the names of prominent living French lords for some of the characters.

*Two Gentlemen of Verona.* Mentiond by Meres, 1598. Evidence of earlier date, general immaturity. Source, one of the romances in the *Diana Enamorada* of the Spaniard or Portuguese Jorge de Montemayor; but Shakspere greatly enlarges, and adds characters and essential plot-elements.

*The Comedy of Errors.* There is a record of its acting in December, 1594. Source, Plautus' *Menaechmi*, with much enlargement and improvement by Shakspere.

*Titus Andronicus.* A crude and bloody old English tragedy, more or less workt over by Shakspere. Publisht in quarto, 1594.

*Richard III.* First quarto, 1597. Style (influence of Marlowe) suggests a date of about 1593. Source,



Holinshed's Chronicle, perhaps with influence from other works. Shakspeare makes important additions and improvements for dramatic effect.

[Shakspeare's two narrativ poems, *Venus and Adonis*, and *The Rape of Lucrece*, retellings of popular classical stories, were publisht respectively in 1593 and 1594].

## II. PERIOD OF CHRONICLE-HISTORY PLAYS AND ROMANTIC COMEDIES

About 1594 to about 1600

*Midsummer Night's Dream*. Mentiond by Meres, 1598. The nature of the play suggests that it was writtn for a wedding, which may perhaps be assumd (there is no evidence) to be that of the Earl of Derby, which was celebrated at Court in 1594. Sources; merely suggestions for secondary features from such accounts of Theseus as Chaucer's Knight's Tale and the North-Amyot-Plutarch Life of Theseus; also popular fairy-lore, tho Shakspeare himself creates much of the conception of fairies which makes so much of the charm of the play and has prevaild in England and America ever since.

*Richard II*. First quarto, 1597. Style suggests date of about 1594. Source, Holinshed's Chronicle and Stowe's Annals. Shakspeare modifies largely, for dramatic effect, and largely creates the character of Richard.

*King John*. Mentiond by Meres, 1598. Style suggests date of about 1595. Source, a former play, *The Trouble-*

some Raigne of John, King of England, which Shakspeare has rather hastily workt over.

*Merchant of Venice.* Enterd in Stationers' Register and mentioned by Meres in 1598. Style suggests about 1596. Source: The two chief actions (1) That of The Pound of Flesh, and (2) That of the choice by The Caskets, were widely current in many forms for centuries before Shakspeare. His earliest distinguishabl source was probably a crude tale in Il Pecorone, a collection of stories by the Florentine Ser Giovanni, which besides combining the story of The Pound of Flesh with a wooing-action (without the Caskets) adds the ring incident. Shakspeare's immediate source, however, (presumably the only one which he usd) was probably an old English play dealing with a Jew, which is now lost but is mentiond in a pamflet of 1579. Probably Shakspeare himself added the Lorenzo-Jessica action and Launcelot and the remarkably skilful structure, as well as all the beauty and vitality.

*Romeo and Juliet.* Passages in early style suggest that it was first writtn in the early '90s. The probably pirated first quarto, of 1597, probably represents a revisd form; and Shakepere may have further (less extensivly) revisd the play a year or two later. This story, also, goes back to the great body of traditional fiction. The Italian Da Porto, about 1530, is the first known author to use the names Romeo and Juliet and to locate the story in Verona. It was retold in various

Italian and French versions. Shakspeare's direct sources were: (1) A long clumsy poem by Arthur Brooke, 1562. (2) A version in Painter's Palace of Pleasure (an English collection of tales, of 1567). (3) An English play now lost, referred to by Brooke.

*The Two Parts of Henry IV.* Part I printed in quarto, 1598. Part II referred to in Jonson's Every Man Out of his Humour, 1599. Dates, therefore, perhaps 1597-8. Sources: The serious action from Holinshed; the comic action suggested by a very crude old play, The Famous Victories of Henry the Fifth; but the characters of Hotspur and Falstaff, and everything of any value in the whole comic action, are substantially Shakspeare's creation.

*Henry V.* Date probably 1599, because the Chorus prefix to Act V alludes to the campaign of [the Earl of Essex] in Ireland (1599) as being in progress. Sources: same as for Henry IV.

*The Taming of the Shrew.* Evidence for date purely internal and altogether uncertain. Source, an earlier play, The Taming of a Shrew, which was published 1594. Shakspeare's play was first printed in the Folio.

*The Merry Wives of Windsor.* Date: Entered in Stationers' Register 1602; probably written after Henry IV, perhaps, as later tradition says, because Queen Elizabeth wished to see Falstaff in love; date therefore may be 1598-1600. No direct source has been identified, but the general plot is common.

*Much Ado About Nothing.* Published 1600; not

mentioned by Meres; therefore 1599 is a plausible date. The Hero-Claudio action is mainly from a story in the Italian Bandello's collection; no source is known for the Benedick-Beatrice action.

*As You Like It.* Entered in Stationers' Register, 1600; not mentioned by Meres; date therefore perhaps about 1599. Source: Thomas Lodge's "novel" (tale) *Rosalynde*, of 1590.

*Twelfth Night.* There is a record of its performance in 1602; not mentioned by Meres; date probably 1598-1601. Most direct source, Barnabe Riche's story, *Apolonius and Silla*, of 1581, or possibly a lost play founded on it.

[Shakspeare's 154 *Sonnets*, his best poetry outside his plays, were published piratically in 1609. Two of the sonnets had been piratically printed in 1599; and in 1598 Meres alluded to Shakspeare's sonnets as circulating among his private friends. Many of them are too good to be assigned to an early date. There is no other evidence except very uncertain inference for the time of their composition.

A few other brief narrative and lyric poems doubtfully ascribed to Shakspeare are entirely insignificant.]

### III. PERIOD OF THE GREAT TRAGEDIES

About 1600 to about 1609

*Julius Caesar.* Not mentioned by Meres; alluded to in a book of 1601; probable date, therefore, 1598-1601.

First publisht in the Folio. Source, Plutarch's Lives of Caesar, Brutus, and Antony. Shakspeare purposely degrades the character of Caesar and idealizes that of Brutus, who was really not by any means a perfect person.

*Troilus and Cressida*. Entered in the Stationers' Register, 1603; no other decisiv evidence of date. Sources: Chaucer's *Troilus and Criseyde* and our English treatments of the Troy story. Internal evidence indicates that some parts are not by Shakspeare.

*All's Well That Ends Well*. Date perhaps more uncertain than that of any other of S.'s plays. First publisht in the Folio. Source, one of the stories in the Italian Boccaccio's *Decameron*.

*Measure for Measure*. Date uncertain; general similarities in spirit to *Hamlet* suggests shortly after 1600. First publisht in the Folio. Source, Whetstone's drama, *Promos and Cassandra*.

*Hamlet*. The original version of the story is that in the legendary so-called Danish History of the Dane Saxo Grammaticus, writtn in Latin about 1200. The French writer Belleforest retold it in an enlargd form, still very unlike Shakspeare's play in details, in his *Histoires Tragiques* of 1570. Probably on this was basd an English play, perhaps writtn by Thomas Kyd, which is now lost but which was evidently a crude murder-and-revenge affair. This play is probably represented in miserably garbled form in an existing text of a German play acted by English players in Germany in the Seventeenth Century. Shakspeare's

source was no doubt the earlier English play. His play was entered in the Stationers' Register in 1602. A pirated first quarto, which almost certainly represents an early form of his play, was published in 1603. The second quarto, of 1604, is substantially the final form. Shakspeare, therefore, was probably working on the play from at least as early as 1602 to 1604.

*Othello.* Earlier possible limit of date, 1601, which is that of the publication of Holland's translation of Pliny, used in the play; the style is generally taken to indicate a date of about 1604. Source, a wretched story from the Italian Giraldi Cinthio's *Hecatommithi* (Hundred Stories).

*King Lear.* Earlier possible limit of date 1603, when Harsnett's Declaration of Egregious Popish Impostures was entered in the Stationers' Register; from this work Shakspeare took the names of the devils mentioned by Edgar; later limit, 1606, named in the Stationers' Register as the date of a stage-production of it. The story belongs to general popular tradition. It is first found attached to King Lear in Geoffrey of Monmouth's pretended History of the Kings of Britain, 1136. Shakspeare's chief source for the main action was a very crude old play, though he also used other versions of the story. With proper judgment, Shakspeare made the outcome for Lear and Cordelia tragic instead of fortunate, as it had been in the earlier ver-

sions. Shakspeare adds the Gloucester-Edmund-Edgar action, with many changes, from an episode in Sidney's *Arcadia*.

*Macbeth*. Earlier limit of date indicated by flattering allusions in the play to King James, whose accession was in 1603; later limit 1610, when a performance of it is recorded; about 1606 is the usual guess. Source, Holinshed.

*Timons of Athens*. Evidence of date purely internal; first printed in the Folio; similarities in spirit to King Lear, and other considerations, suggest 1607-08. Sources, a paragraph on Timon in Plutarch's *Life of Antony*, and the Greek Lucian's dialog *Timon*, possibly thro some intermediate version. A considerable part of the play is not by Shakspeare but by some unknown inferior writer, who probably completed it after Shakspeare had abandoned it.

*Antony and Cleopatra*. Entered in Stationers' Register (probably), 1608; and the style does not suggest an earlier date. First printed in the Folio. Source, Plutarch's *Life of Antony*.

*Pericles*. Entered in Stationers' Register, 1608. Sources, the versions of the story of Apolonius of Tyre by Gower (Fourteenth Century) in his *Confessio Amantis* and by Twine (1576) in his *Patterne of Painful Adventures*. Partly by another writer, very likely the George Wilkins who in 1608 published a prose rendering of the story.

*Coriolanus*. Evidence of date purely internal, but points clearly to about 1609. First printed in the Folio. Source, Plutarch's *Life of Coriolanus*.

## IV. PERIOD OF THE FINAL ROMANCES

(Probably with influence from the plays of Beaumont and Fletcher). About 1610 to about 1611.

*Cymbeline.* There is a record of its performance in either 1610 or 1611. Source, Holinshed, and a widespread romantic story, perhaps from a version in Boccaccio's Decameron.

*Winter's Tale.* There is a record of its performance in 1611. Source, Robert Greene's Pandosto, also called The History of Dorastus and Fawnia, 1588.

*The Tempest.* There is a record of its performance during the festivities at the marriage of King James' daughter Elizabeth to the Elector Palatine in 1613; and its nature suggests that it may have been written for that (or some other) wedding. First printed in the Folio. Some slight influence from accounts of the wrecking on the Bermudas of Sir George Somers' ship in 1609.

*Henry VIII.* There is a record of its performance in 1613. Source, chiefly Holinshed. The style shows that Shakspeare is the author of less than half and that John Fletcher, the dramatist, is almost undoubtedly the author of the rest.





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